A BOOK

OF

FAC-SIMILES

OF

MONUMENTAL BRASSES

OF THE

CONTINENT OF EUROPE.

BY

THE REV. W. FREDERIC CREENY, M.A.

Vicar of S. Michael-at-Thorn, Norwich.

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1884.

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CONTINENT OF EUROPE,

WITH BRIEF DESCRIPTIVE NOTES

By

The Rev. W. F. Creeny, M.A.

VICAR OF S. MICHAEL-AT-THORN, NORWICH.

FOR WHOM W. GRIGGS, OF LONDON,
BY PHOTO-LITHOGRAPHY, MADE THE EIGHTY REDUCED FAC-SIMILES,
AND AGAS H. GOOSE AND CO., OF NORWICH,
DID THE LETTERPRESS.

1884.

IT GIVES ME MUCH PLEASURE

TO DEDICATE THIS BOOK TO

EDWARD KERRISON HARVEY, ESQ., J.P.,

IN GRATEFUL REMEMBRANCE OF OUR MANY YEARS

OF UNINTERRUPTED AND AFFECTIONATE

FRIENDSHIP.

INTRODUCTION.

IN the year 1849, when in *statu pupillari* at Cambridge, I obtained from the University Library the *List of Brasses* by the Rev. C. R. Manning, Haines' *List* was not then published,—and from it mapped out a walking tour after brasses through Hertfordshire to London. It was then I first rubbed a brass: I had never seen anyone engaged in the work, but what I accomplished gave me great satisfaction, and made me a lover of the mysterious art that makes white lines with black heelball! In this first excursion I made a copy of the fine Flemish brass at S. Alban's Abbey, and was taught the difference between our English brasses with backgrounds of stone and Flemish brasses with backgrounds of brass all richly diapered. From time to time I added to my collection of English brasses, but it was not till 1879 that I made a rubbing of a Flemish brass on Flemish ground in the cathedral at Bruges, and this I did without the least intention of making a book.

In my summer holiday in 1880 I was again on foreign ground, and made a few more rubbings, and in 1881 I was again on the Continent, of course adding to my examples. Some of these were exhibited before the Norfolk and Norwich Archæological Society, at their General Meetings on March 17th, 1880, March 29th, 1882, and March 13th, 1883. In May, 1882, I exhibited all I then had before the Society of Antiquaries of London at Burlington House, and again in May, 1883, before the same Society I exhibited the rubbings I had made in my holiday in 1882; and it was because of the general testimony of the Fellows as to the value of the rubbings, and their opinion as to the great importance of preserving them in a permanent and convenient form, that I was induced to attempt this book.

Another consideration put its weight into the same scale, and that is, that no work of the kind has been published on the Continent or in England. Dr. Frederic Lisch of Schwerin, the learned antiquary, deplored this some thirty or forty years years ago in the *Kunstblatt*, January, 1851, and expressed a hope that someone would come and take the task in hand. Here and there in a local history a brass has been pictured by means of a woodcut, but all I have seen are very inaccurate—the beautifully-diapered backgrounds slurred over or omitted, and the whole very poor representations of the originals. The best of these local reproductions that have come under my notice are photographs of the monuments at Bruges in *Monographie de l'Eglise de Saint-Sauveur à Bruges*, a grand work on the architecture of the cathedral.

I feel that, because I possess the rubbings, I have been forced from the restful position of satisfaction with the successful result of holiday excursions, to my present one.

It has been frequently said that the history of the monuments of the dead would give the history of a nation. All such pithy phrases have a good deal of the sunshine of truth in them, and it is the sunshine in this that has given to the collection of rubbings of monumental brasses much of the life and warmth that may be found in so gloomy a subject.

The long range of years over which these artistic memorials spread, beginning with the earliest existing example in 1231 A.D. down to the present day, takes the student through a very eventful six hundred years of the world's history.

Christian art struggled out of the heathenism of classic models, and developed into all the glorious richness of the "minute and multitudinous sculptural decorations" of the Gothic—full of deep symbolism and hopeful teaching—and then receded to coquet with heathenism and revel in the debased luxuriance of the Renaissance. We have proof of this progression and retrogression of art in the examples given in this book.

Without going very deeply into the general subject, it may be taken as proved that the earliest memorials of the dead were in stone—being either full-sized recumbent effigies, or figures in low relief, or incised slabs.

The earliest existing brass is the first that is pictured in this book, of the date 1231, which was evidently made after the model of an incised stone, and probably by an artist who had been accustomed to work in stone. It is to be regretted that we have only two examples in the thirteenth century, but from these some progress in the art is quite evident in the half-century which they cover. These, I should say, were by local German workmen.

The second plate is to King Eric Menved and his Queen, dated 1319, but is really of a much later date—one of the grand Flemish school, of which I have given five examples, in this century, namely, the Bishops de Bulowe, 1347; Bishops Serken and Mul, 1350; Albert Hövener, 1357; and John von Zoest, 1361. All these are toned by the same mental influence, and display the highest manipulative skill. There are a few monuments in England which evidently came from the same artistic school, namely, at Lynn, Newark, and S. Alban's, all beween the years 1349 and 1364.

The monument to the Bishops de Bulowe, 1375, is a work *sui generis*, and is evidence of the existence of another school of artists at this later period.

The other large plate in this century is to the Lords de Heere, 1398, and marks another craftsman, probably of Liége, as the brass was originally in the church of S. Trond, in the neighbourhood of that city.

The monument, 1377, to Bishop Bertram Cremen, or Cremon, whose figure is cut out and inserted in stone, is, I think, a work of the next century, and by an inferior artist.

The other and smaller plates of this fourteenth century are all by German artists excepting two—the one from Vester A'ker, in Sweden, 1327, and the one from Ghent, 1325 and 1352, which latter is, I think, Flemish work.

The seven small examples from Nordhausen, 1394—1410, may be compared with Griel van Ruwescuere, 1410, from Bruges, and it will be seen that the German artist at Nordhausen was far inferior to the Flemish artist at Bruges.

In the fifteenth century the Flemish artists still are pre-eminent, as may be seen in the two examples from Bruges, Joris de Munter, 1439, and Martin de Visch, 1452.

At Erfurt, 1420, we have the first example of that breaking away from early conventionalities, which is a characteristic of this century. Portraiture is attempted, and the whole composition is a departure from Flemish models. In 1456 there is our first, though it is not the earliest known—which is at S. Peter's, Brunswick, to John de Rintelen, 1376—example of that German method of partial relief which, in the end of the century, seems to have prevailed away to the east in Poland, as may be seen in the monuments at Posen to Lucas de Gorka, 1475, and to Archbishop de Senno, 1480, and in the one at Breslau to Bishop Rudolph, 1482. The portraiture, so characteristic of this century, had its highest development in the fine monument by a Lubeck artist to John Luneborch, 1474, and in the picture of Bishop Vriel de Gorka, at Posen, 1498.

The curtain for a background is first met with on the brass of Bishop de Buckenstorf, 1466, and other examples are dated 1469 at Nymwegen, 1475, at Posen, which is the first example of its suspension from a rod. The curtain and other pictorial accessories are seen in the brass at Bruges, 1483, where the

learned doctor Schelewaerts is seated in one of the schools of the University in the midst of his pupils; and in three of the monuments at Meissen -Ameleie, 1502; Sidonia, 1510; and Frederic, 1510—pictorial perspective is successfully managed.

On the monument of Frederic the Good, 1464, we have the evangelistic symbols, but in all the others from Meissen classic ornament begins to assert itself, and from this time the anastasis of heathen models casts its lurid light over all art, and is made to charm the world under the title of Renaissance.

The decay of monumental engraving as a special art keeps pace with the classic revival. Classicism may be noticed in all the examples after 1500, till in 1571 we have heathenism triumphant, not only in the design of the monument of Don Parafan in Spain, but in the inscription also, which says that after death he will find happiness among the gods. The other monument of 1571, which gives the picture of the Ascension of our Lord, was evidently the work of an artist who was accustomed to engrave great pictures after classic models for books, or for large title pages; but there is a great contrast between the inscription on this from Lubeck and that from Spain, for it declares that the good woman Margaret ab Hoveln died justified by faith.

Other doctrinal differences also may be traced. On the very earliest brasses there is no prayer for the repose of the soul; by the middle of the fourteenth century this is on almost every monument, and in the middle of the fifteenth we have two records of the foundation of masses for this purpose. After the Reformation this is of course less frequent.

It seems Gough first called attention to the artistic value of the brasses in England, when engaged on his great work on *Sepulchral Monuments*, in 1780.

Early in this nineteenth century Craven Ord, with Sir Thomas Cullum and the Rev. Thomas Cole, made excursions in the Eastern Counties, and by filling the incised lines full of printer's ink and pressing large sheets of paper over the surface they obtained reversed fac-similes of many fine examples. These are now in the print-room of the British Museum. This was the first collection of the kind. Mr. Ottley, late Keeper of Prints, was so impressed with the value of these "blackings," as contributing to the history of engraving, that he was diligently engaged in studying them with a view to writing a book on the subject, when death came, and the task he was so eminently fitted to accomplish was never completed.

At what time the process of copying brasses by rubbing with heelball was discovered I cannot say, but about thirty or forty years ago many amateurs were engaged in collecting fac-similes in this way throughout England. In 1844 Mr. Albert Way contributed an article on brasses to the first volume of the *Archæological Journal*. In 1851 Mr. Alexander Nesbitt, as recorded in the same journal, exhibited rubbings he had made of some foreign brasses. In 1859 Mr. W. H. James Weale announced his intention of publishing in parts *The Monumental Brasses and Incised Slabs of Northern Europe*, a work which I wished to purchase about four years ago, but which I was then sorry to learn had never been published. In Mr. Weale's two books, *Belgium, a Guide Book*, 1859, and *Bruges et ses Environs*, 1875, much information, valuable to the antiquary, and brief notices of the brasses existing in Belgium, will be found. In Germany two learned doctors have written incidentally on this subject—Dr. F. Kügler, in his *Pomersche Kunstgeschichte*, and Dr. F. Lisch, in *Jahrbücher des Vereins für Mellenburche Geschichte Alterthumskunde*. And the latter gentleman also, in January, 1851, published in the *Deutsches Kunstblatt* a list of seventy-nine brasses existing in Germany and Scandinavia, which list he kindly gave me in 1881, and since then I have found that several recorded there no longer exist.

In England there are more than four thousand old brass incised monuments, while in all the Continent of Europe there are probably not two hundred, though there must have been many thousands. Wars and revolutions which devastated the Continent so frequently, always opened the way to the desecration of churches and the more valuable monuments of the dead. It is said that the vast number of brasses that once beautified the churches and abbeys of France was much lessened in the sixteenth

century, and all that remained were destroyed during the great revolutionary period. One small one at Amiens and some few unimportant ones at Douay are all that now remain in that land. In Germany about seventy-five, and in Belgium about sixty or seventy, almost complete the catalogue.

If you were to take a map of Europe and point to the cities and villages where these are now to be found you would see how scattered they are. Thousands of miles must be traversed to get to them, and when all is done there are not many more than may be found in the one county of Norfolk.

The journey I made in August, 1883, was the farthest and most rapid of all my holiday excursions. I had determined on publishing the book, and during the first three days of August, 1883, I issued a prospectus, soliciting subscribers, and on Monday, the 6th, I went off in search of more rubbings in order to make the book as complete as possible.

On the morning of Tuesday, the 7th, I was at Rotterdam too late to catch the train to Hamburg on my way to Denmark, so I immediately went to Nymwegen, and that evening began to copy the fine monument to the Duchess of Bourbon. Next morning from six till eight I finished it, and was on my way to Hamburg by half-past nine, which I reached at ten at night, and next morning by six was off to Ribe in the south-west of Jutland, only to be disappointed, as the brass that ought to be there has disappeared. Next morning off by six to Ringstead in the Island of Zealand, and that evening from seven till ten "rubbed," and the following morning from six till half past eight completed the grand memorial of King Eric Menved and his Queen. By ten I was off to Copenhagen, remained a night, and next day crossed the Sound to Malmo in Sweden, and took the night train to Stockholm, where I arrived next morning at eight. Here, after much enquiry, I found that the place I was in search of was a remote and secluded church twelve miles north of Upsala. The train took me to Upsala that afternoon, and knowing there was a fine incised slab in the cathedral, I rubbed it by candle-light. Breakfasted next morning at five, and by six I was off for a twelve-miles' drive to Vester Aʺker on a beautiful sunny morning. Road very good, but our progress was impeded by about forty gates, which we had to open and shut in that twelve miles. The house of Probst Sandberg, the pastor of the church, was reached by nine o'clock. His wife speaks English, and so my work was facilitated, and after the brass was copied I was most hospitably entertained and refreshed, and by eleven I was on my return to Upsala. On my way I called at the Slott, at the north end of Lake Maeler, a red brick castle built by the lady whose monument I had just copied, and was most courteously received by the Countess von Essen, who showed me the fine collection of armour and other antiquities made by her late husband.

I was again in Stockholm by five o'clock, and by seven was in the night train on my return to Malmo, where the next day at eleven I took steamboat, crossed the Baltic, and arrived in Stralsund by seven in the evening. Next morning at four I was in the train on my way to Thorn in Prussian Poland, where I arrived at six in the evening, losing all my baggage by the way; but, by a judicious use of the telegraph all was found. Next morning by seven I was in the church at Thorn, and by mid-day completed my task there, and was off to Posen, where I arrived by ten that night. Next morning after mass I presented my request to an official in the cathedral, or as it is there called "Tom." He sent me with a chorister to Canonicus Lorenzer, who said, "Spreichen se Français?" "Nay!" "Spreichen se Deutsch?" "Nay!" "Italienisch?" "Nay!" And then his face beamed with kindly pleasantry, and he said in English, "Then you can do what you wish, only not to disturb the people."

I was in Posen four days, one being Sunday, and was ill all the time, but still I copied the grand examples there, and then went to Gnezen. One night and half a day there, and on to Breslau. Two days and a half there, then by train away to Cracow. Nearing Cracow, a bishop and his attendant priest got into the carriage, and I soon made known to the priest that I wished to know who would give me permission to copy the brass in Cracow Cathedral. He told me Canonicus Polkovski, Secretaire du Dom That evening the canon received me graciously, and it was arranged that next morning at ten o'clock I

should copy the brass, a rubbing of which was hanging in his study. We met in the vestry, where he showed me many objects of antiquarian interest, and by eleven o'clock I was "rubbing." My work was completed by about two, and before I could get any refreshment the train was bearing me on my way to Dresden, stopping all night at Gleiwitz, and next evening I arrived at the Belle Vue Hotel, Dresden, overlooking the river Elbe.

The churches of Freiberg and Meissen were both closed against me, although I took a great deal of trouble to obtain permission from the officials at Dresden. Some busy German had found fault with the way the government was carrying out the restorations of these churches, and, therefore, enquirers like myself were inhibited. I was anxious to see what brasses there might be at Freiberg, but fortunately I had, a year before, rubbed all those at Meissen. After wasting three days, I got to Nordhausen at midnight, and next day copied eight small mural brasses, and then made for Erfurt: made rubbings there, and went off to Bamberg, stopping all night by the way at Meiningen, and, starting at four in the morning, got to Coburg, where I had a stay of three hours, and discovered a brass, before unknown to me, in the Mauritze Kirche, which I copied. That evening visited Bamberg Cathedral, and copied two monuments, and next morning two more, and left by three o'clock for Mainz: a night there, and next day by Rhine steamboat to Coblentz. The following morning the train left at six o'clock and took me to Cues, on the Moselle, where by about eleven o'clock I had made the rubbing of Cardinal Cusanos: had dinner, and off to Treves, where I discovered a little brass, in a glass case, in the Museum of Antiquities, and obtained permission to copy it from the learned doctor who is the guardian of the treasures of the museum. From Treves to Cologne, for the last brass I hoped to copy in this journey was at Nippes, about two miles from Cologne. A tramcar took me there, but the brass was not to be found. Since then I have heard it is now in the South Kensington Museum. See plate of Henricus Oskens, 1535. From Cologne I sped to Antwerp, spending a night in Liége, and arrived home in Norwich on the 8th of September, having left on the 6th of August.

The reader can see that this journey was a continued rush. The one object was to get the copy of a brass and fly to the next. No one but an enthusiast would have travelled so quickly or done so much hard work and called it a holiday excursion! but an enthusiast is rewarded by being the possessor of the largest existing collection of rubbings of foreign brasses, and can even look forward to another like holiday, which may add the few that yet remain unrubbed.

The mural position of almost all these foreign brasses renders the task of rubbing more difficult than if they were flat on the floor. For five and six hours at a time I have stood on the thin rounds of a ladder, all the while rubbing with the vigour and force necessary to get a good copy. Early or late, whenever the custodians of the sacred treasure would permit me to rub, I was ready, and if the atmosphere was not warm enough, I soon made glorious summer of it by my exertions. Dressed as if I was about to play lawn tennis, and working as hard as I could, I looked every inch a busy workman. At Breslau two lady visitors passed, and, as they had never been in England and yet could speak English well, they were glad of a chat. "What for is this?" they enquire. "To exhibit before a society of antiquaries.' "O then you are sent about to do this work." "O no! I do this for my pleasure, in my summer holiday." "Your holiday pleasure!" "Yes, I am an English pastor." "O then you are a pastor for pleasure not for work. You have no church, no parish." "O yes, I have." "And what is the pleasure of this?" "To have a picture of this bishop. You see there is one of another bishop." "O then you make many." "Yes! I have been to Posen, and Gnezen, and to Denmark also." "What a strange pleasure is this!" "Well, you take pleasure in making collections of postage stamps –of brief-marken—and I take pleasure in making collections of these monuments." "O! this is very interesting, and very English. Why, *we* do not do this," &c.

In Paderborn Cathedral in 1882 I was rubbing from matins till long after evensong, when I found I was locked up, so I interested myself in looking over the church: admired the many iron gates of its

side chapels, and was much struck with the very bad taste displayed on one of them, where was a flat full-length figure of Satan, with tail and hoofs and horned head all of iron, most gruesome to look at. An hour had passed and no one came. So again I tried the doors, but found all locked: then I saw a bell rope, and in a minute the whole city was being tolled to prayers at a most unusual hour. This roused the daughter of the sacristan and several others, and with laughing haste they liberated me, just in time to catch the train and make my dinner off a bun and glass of milk at the station.

What I have done is not perfect; only fools expect perfection in the works of man. In my brief descriptions I have omitted many things that might have been stated. Errors of detail I may have fallen into, but I throw myself upon the generous criticism of the fully learned, and hope to be tenderly dealt with. I have more than fulfilled the promise made in my prospectus, which was to give fifty illustrations on pages of the size of 15 in. by 10 in., with illustrations no higher than 10 in. Instead of this I have here given eighty pictures on pages 22 in. by 15 in., and on most of these there are illustrations 17 in. high; so that the book is double the size of that promised to the subscribers, while the price to them remains as at first.

The mode of producing the illustrations is of much importance. The date on a brass gives the year of the death of the person commemorated, not of the engraver's work. It should be borne in mind that persons sometimes had their own memorials engraved during their lifetime, and hence some brasses are older than the date of death, though generally they are later, but not many years later. So it may be generally accepted that the date of a brass can be more accurately determined by the style of engraving than by the actual date upon the monument. A modern engraver will give a modern touch to a hundred brasses, no matter what their difference in style. Now, by the process employed in the present work, we have most accurate fac similes of the memorials in all their varying styles. We have, as it were, before us the touch of the vanished hand of the original artist, and may discover something of the modus by which he worked. The student is here presented with all the best Continental examples of the birth, manhood, and decline of this branch of the engraver's art, and if he wishes to have a full insight into their minute and beautiful details he must look at the illustrations with a good magnifying glass.

My last word here is, whatever any one may say of the book, I have had my holiday.

In the preparation of this work I have had to consult various friends and have had help from them in various ways. Difficulties often presented themselves, and a suggestion here and a word there have cleared these away. I am very grateful to these kind friends, and very heartily thank them:—The Rev. O. W. Tancock, Rev. J. C. Rust, Augustus W. Franks, Esq., The Hon. Harold Dillon, Everard Green, Esq., Edwin de Lisle, Esq., Herr Slonitz, Mon. C. Clermont-Ganneau, Walter Besant, Esq., Dr. Boos, Mrs. F. E. Colenso, Mrs. H. Carter.

The requirements of the photo lithographer demanded that the rubbings be made clearly black and white, and this was a work of much careful labour, which was chiefly done by myself; but I have special thanks to offer to my friend Mr. Herbert W. Birch, a young and earnest antiquary, also to Mr. G. C. Eaton, Mr. Alfred Warren, Mr. T. T. Rudd, and Mrs. G. W. Barrett for their valuable help in this matter.

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A complete list of the incised brass monuments on the Continent does not yet exist. In addition to those of which illustrations are given in the book, I have compiled the following from Dr. F. Lisch, Mr. Weale, Mr. Nesbitt, and my own observation. Dr. Lisch gave me a list in 1881 of seventy nine, in which he included some sixteen recorded as "lost," and since then I discovered that five others in his record are not to be found, namely, three in Jacobi Kirche, and one in Egidien Kirche, Lubeck, and one in the cathedral at Ripen, or Ribe, in Jutland. The following list does not profess to be complete. I shall be thankful to any one who will give me information as to the localities of brasses still unknown.

The letters L. N. W. R. and C. are used to denote the sources of information, thus: L. for Dr. Lisch, N. for Mr. Nesbitt, W. for Mr. Weale, R. denotes that I have a rubbing, and C. that I have seen the brass.

1300	A Civilian and Wife	C.	Ghent, "Hospice Civil."
1308	Two Priests, small	C.	Ghent, do do.
1356	John Clingenberg	R.	Lubeck S Peter
1368	Bonifacio Rotario	N.	Susa, S Just.
c. 1370	Head of Bishop, a fragment	R.	British Museum
1376	John de Knielen	R.	Brunswick, S Peter.
1380	Bishop Spiegel	R.	Paderborn, Dom
1387	Wouter Copman	R.	Bruges, Cathedral
1398	Bishop Henricus	R.	Breslau, Dom.
c. 1399	Fragment	R.	Nordhausen.
1405	Canon Hanensee	R	Hildesheim, Dom
1409	A Priest in Armure	C.	Halberstadt, Dom.
1410	Christoffels van Beisselaere	W.	Ypres, Hospice Notre Dame
1416	Bishop Hallum		Constance, Cathedral
1425	Bernard Maltzan, covered by arms		Stralsund, S Nicolas
1432	Helena, Queen of Sweden		Gadebusch
1435	Jean de Dours and Wife	W	Tournay, S Brice
1443	A Priest	W	Nieuport
1450	Johann Bere, Senator	L.	Lubeck, Der Burg
1453	In M. Onghena's collection	W	Ghent
1454	A Priest	W.	Tournay, Lumber Room
1460	Kateline D'Aut	R.	Bruges, S Jacques
1463	Bishop Schönberg	R	Meissen, Dom.
1466	Jean Vasque, inscription	C.	Bruges, Cathedral
1468	Jean Claeys and Wife	W.	Nieuport, Notre Dame.
1472	Guillaume, Chaplain	W.	Damme, Notre Dame.
1475	Hinoldus de Platenberg	R.	Erfurt, Dom.
1483	Hermann Bere	L.	Lubeck, Der Burg.
1503	Adam Hertzogenrade, Abbot	R	Brauweilers.
1485	Alexander de Bosquiel	C.	Bruges, Notre Dame
1485	Head of a Priest and chalice	R.	Erfurt. Dom.
1494	Judocus de Clichthove, Priest	W	Nieuport, Notre Dame.
1499	Gilles de Hertoghe and Wife	W.	Dixmude, S Nicolas.
1500	A shield to Albert the Courageous	C.	Meissen, Albertsberg.
1500	Small Brass	W	Melsele
1504	Lodewyc Cortewille and Wife	R.	Museum of Practical Geology, London
1506	Thomas de Oiren	W.	Cologne, S Pierre.
1506	Jean Junghe, Canon	W.	Cologne, S Mary
1507	Pastor of Wessel	L.	Emden, Friesland.
1508	Henry de Berchem, Canon	W.	Cologne, S. Mary.
1513	John de Tongues	R.	Bruges, S. Jacques.
1515	Jean Cuenine	W.	Bruges, Hospice S. Jean.
1519	A Small Brass	W.	Dixmude
1521	Dr. De Kitcher, small shield	C.	Naumburg.
1521	Tydeman Berck, large fragment	R.	Lubeck, S. Mary.
1521	John, Duke of Cleves, and Catherine	R.	Cleves, S. Mary
1526	Bernadine de Curia	R.	Bruges, Cathedral
1530	Pierre Meulenbeke	W	Bruges, Hospice S. Jean.
1533	Adrian Bave	R.	Bruges, Cathedral
1534	John Pollart	R.	Aix la Chapelle, Dom.
1538	A Priest in Almuce	C.	Halberstadt, Dom.
Obscure,	A Priest in Almuce	C.	Halberstadt, Dom
1540	Catherine de Loe, Canoness	W.	Cologne, S. Mary
1545	Jean vanden Couteren	W.	Melsele, Notre Dame
1550	Louis de Leefdael and Wife	W.	Thielen, S. Margaret.
c. 1550	Two Figures in Shrouds	R.	Lubeck. S. Mary.
1554	Herman Blanport	W.	Cologne, S. Columba.
1559	John and Lambert Munten	R.	Aix-la Chapelle.
1566	To a Warrior	W.	Ghent, Cathedra..
1570	A Priest, in Musée d'Antiquités	W	Douay.
1570	Thomas Buys, a Priest	R.	Nymwegen, S. Stephen
1575	Ghyselbrecht van Hoorenbeke and Wife	R	Termonde, Notre Dame
1581	Josse de Damhoudere, shields	C.	Bruges, Notre Dame.
1585	Franchoys van Wychuus	R.	Antwerp, Cathedral.
1593	Judochus Lambrecht, Canon	R.	Bruges, Hospice S. Joos.
c. 1600	A Civilian and Wife	R.	Funchal, Madeira.
1601	Anthonine Willenaert	R.	Bruges, S Jacques.
1607	Leonard Better., Abbot of S. Trond	W.	Ghent, M. Onghena
1609	H. G. Van Hovein	C.	Lubeck, S. Mary.
1613	George Gruwel, Senator	L.	Lubeck, S Peter
1615	Pierre de Valencia and Wife, a Palimpsest, c. 1380	R	Bruges, S Jacques
1835	Archbishop Ferdinand Augustus	C.	Cologne, Cathedral
	Henricus de	C.	Aix-la-Chapelle
	Three Stones, with brass ornaments	L	Marburg, Elizabeth Kirche
	S. Henry, Bishop and Martyr	L.	Nauais, Finland.
	A Folding Altarpiece	L.	Neuburg, S. Leonard.
	Several Late Brasses	L.	Freiburg, Dom.
	A Priest, "Utnam" on shield	R.	Posen, Tom.
	A Priest, large	R	Ipsenen
	One mural brass	C	Erfurt, Dom
	Eighteen shields on a large plate	C	Brussels, Porte de Hal.
1497	Abp. John Brostrop, Haines, p. xxxviii		Lund, Sweden.
N.D.	An Angel holding a shield and helmet	R.	Bruges, S. Jacques.
1496	Andrew Stigll and Wife	Haines.	Næs, Scania
1345	John Andrew, Precenter, inscription	Haines	Coimbra, Portugal.
1348	Archdeacon de Sena, inscription, Haines		Coimbra, Portugal.

There are five small brasses at S. Gertrude, Nivelles, of the years 1690, 1736, 1752, 1759, and 1779, all poorly engraved, C. A brass will also be found at Xanten, W. There are many fragments, brief inscriptions, and shields of arms in the church of S. Mary, Lubeck. I have heard that brasses exist in Revel.

It may be of interest to some of my readers to know that the analysis of the metal in the monument to Lodewyc Cortewille, 1504, in the Museum of Practical Geology, London, is—copper, 64.0; zinc, 29.5; lead, 3.5; and tin, 3.0; in the 100 parts.

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ERRATA.

On *page* 4, *line* 12, the statement that an "R was ground off the inscription," is an error which Mr Hansen has written to say he was led into by listening to the statement of a workman. No "R" was ground off.

On *page* 5, for "Denmark," the last word on the page, read "Ringstead."

On *page* 63, *line* 6 from the bottom, November should read December

Ysotwilpe, 1231.

VERDEN.

Otto de Brunswick, 1279.

HILDESHEIM.

Thirteenth Century.

Bishop Ysowilpe. Verden.

1231.

THE memorial to Bishop YSOWILPE in the church of S. Andrew, Verden, is the earliest known monument engraved in brass. The date is 1231. There is a record of a brass at S. Paul's, Bedford, as early as 1208, to Simon de Beauchamp, Earl of Bedford, but it no longer exists. Before brass engravings came into use as memorials of the dead, slabs of stone served the purpose, on which the figure of the deceased was incised, with an inscription all round. It is very probable that the artist of this memorial got his idea of what was proper for a monument from the stone slabs of earlier workmen. It is a maiden effort in the art of monumental brass engraving, and we must be content with what he has given us. The drawing might have been better, the lines bolder and firmer, and the whole work more artistic, but not by this artist—not in this year 1231.

The monument is on one sheet of brass, the fillet which bears the inscription is detached. Originally it was on the floor, and there was very much worn by the treading of feet for five hundred years or more: it is now on the south wall in the chancel.

The bishop is dressed in buskins, alb, dalmatic, chasuble, pall, and mitre. The alb falls gracefully over his feet, and its sleeves are tight fitting. The dalmatic, or tunic, is ungraceful, made stiff by cross-barred quilting. The chasuble is evidently of some light, pliable material, unlike the stiff vestment of later years and of modern days. The pall, usually a strip of lambskin with the wool on, surrounds the shoulders and falls in front and behind, and is kept hanging straight by a leaden weight. Here the weight seems to be a tassel or fringe, twice as broad as the pall itself. It is adorned with six crosses. The mitre is low, a good example of the earlier form. I have seen one of this form of the date 1079 in Cracow Cathedral, in good preservation, adorned with gold and pearls. The pastoral staff is very simple. Why he wears a pall, though he was not an archbishop, I cannot say. In his right hand the bishop upholds a model of a church, as he is said to have been the rebuilder of one of the towers of this church of S. Andrew; in his left hand a castle, as he is said to have fortified his little city. Ruskin says, "better the rudest work that tells a story or records a fact, than the richest without meaning."

Rexit hic affectu vere bona sacra paterno.
Multa Dioecesi benefactaque praestitit isti,
Et fuit hac auctor sacri collegii in urbe
Andraeae titulo, cui sacram struxit et aedem.

I take these lines from Spangenberg; *Chronicon aller Bischofen des Stifts Verden*, p. 73, where is also quoted, "Iso Comes de Welpe xxxi Epis. Verd.' The name Ysowilpe, on the brass, was therefore a brief way of writing Yso Comes de Welpe or Yso Graf von Wilpe. His father was Bernhardt I., Graf von Welpe. Welpe was in Lower Saxony. Yso was "Domprobst" from 1197—1205, when he became thirty-first Bishop of Verden: he was the first to fortify the city with a ring-wall, "ring mauren." In 1219 he bought the estate of Westene from Heinrich and Otto, lords of Westene. The special case of giving his patrimonium mentioned in the inscription, was the village of Ravene.

The inscription is on a fillet of brass not attached to the main work, and the small Lombardic capitals of which it is composed are divided at pretty regular intervals by spaces for nails, and so as not to obliterate any letter. This dividing mark is represented by a *. The inscription presents some difficulties; but, probably, should be expanded as follows:

ANNO INC * ARNATIONIS DOMINI MCCXXXI NONAS A * VGVSTI FELICITER OBIIT YSO WILPE NATVS VE * RDEN XXXI^MO ANNIS XXVI^TI PRE * FVIT EPISCOPVS HIC SANCTI ANDR * EE CONVENTVM INSTITVIT VDA PRIMVS MVNIVIT ADVOCAT * A CIVITATIS ET * SVPER BONA FRATRVM LIBAV * IT PATRIMONIVM WESTENE QVINGENT * IS MARCIS ET AMPLIVS EMP * TVM SANCTE MARIE OBTVLIT.

and may be translated thus—In the year of the incarnation of our Lord 1231, on the nones of August, died in happiness Yso von Welpe, born at Verden. The thirty-first bishop, he presided twenty-six years and one (? month.) Here he established the convent of S. Andrew. He was the first to fortify the marshes of the city [which he had added to the domain ?], and he bountifully added his patrimony to the goods of the brethren. Westene, bought for five hundred marks and more, he freely gave to S. Mary.

Nonas is an error for *nonis*: *annis* is an error for *annos*. *advocata* is difficult and doubtful

Bishop Otto de Brunswick. Hildesheim.

1279.

AGAINST the wall in the cloister of the cathedral of Hildesheim I found this brass, length 6 ft. 6 in., breadth 2 ft. 5⅛ in. The inscription tells us that in the year of our Lord 1279 the noble Bishop Otto, sprung from Brunswick, was buried here. I pray that heaven may be for him a haven. Wernherus gave this brass to thee who art ashes—"DEDIT ES TIBI QUI CINIS ES"—and prays that thou mayest have full rest and hope. He wails for thy death.

The first "ES" means "Æs," brass. There is a suggestion of a play upon the two words, "ES," both to sight and sound. The inscription is in Lombardic capitals incised. O, with a line across it, is the common contraction for obiit.

✠ ANNO . DNI . M CC.LXX.IX . IIII . NON' . JVLII . O' .
DE BRUNSWIC . ORTUS . HIC . PRESUL . NOBILIS . OTTO
HIC . SITUS . EST . OPTO . CELUM . QUOD . SIT . SIBI . PORTUS
HOC . DEDIT . ES . TIBI . QUI . CINIS . ES . WERNHERUS . ET . ORAT
UTREQUIES . SIT . PLENA . QVE . SPES . TUA . P . NECE . PLORAT

In the year of our Lord 1279, the 4th day before the nones of July, died
The noble Otto, bishop, sprung from Brunswick.
Here he is buried, I pray heaven may be for him a haven.
Wernher has given this brass to thee, who art ashes, and prays
That thy rest and thy hope be full: for thy death he wails.

In *Der Dom zu Hildesheim*, by Dr. J. M. Kratz, the following particulars of this bishop are given. Otto I., son of the Duke Otto I. of Brunswick Lüneburg and of Mechtilda, a princess of Brandenburg, Canon of Hildesheim, was, in spite of his being only fourteen years of age, appointed Bishop of Hildesheim on 9th October, 1260, by Pope Alexander IV. The Pope died soon, on 25th May, 1261, and on this account Otto was only confirmed in his office by his successor Urban IV. (2nd October, 1264) in the year 1264. When he entered upon his office he was only sub-deacon, and this position he graced till the year 1274. Pope Gregory X. (1271—1276) conferred upon him the diaconate and priesthood at Lyons. He was then, by his command, consecrated bishop there by the Metropolitan of Mainz, Wernher of Eppstein (1259—1284.) Otto endeavoured with special zeal to enlarge the bishopric entrusted to him by acquiring possession of near-neighbouring estates, as we are informed by Leibnitz in the *Chronicles of Hildesheim;* but the ill will shown him by his brothers Albrecht and John shortened his life, so that he ended his earthly career as early as the 4th July, 1279, not yet thirty-three years of age.

The artist has successfully portrayed a youthful face. The vestments are alb, stole, dalmatic, maniple and mitre. The alb falls gracefully over his feet, and its tight-fitting sleeve may be seen at the wrists. The stole has fringed ends broader than itself, which some have asserted to be a modern development. The apparel on the dalmatic is simply formed of an arrangement of the circle and the rhombus; and hardly anything could surpass the way in which the flexibility of the material of the chasuble is conveyed. The amice has no apparel, but appears as a loose kerchief round the neck. The mitre is an excellent example of the earlier and less ostentatious form. The volute of the pastoral staff develops into a monster's head holding a vine leaf in its mouth.

The model of the castle of Woloenbergh in his hand records the fact that he was its builder.

The brass at Verden, 1231, and this at Hildesheim, 1279, are, as far as I know, the only two of this century to be found on the Continent. In England we have but three, all knights in chain armour. The earliest is of the year 1277, at Stoke D'Abernon, Surrey; the next, 1289, at Trumpington, Cambridgeshire; and the third, 1290, half effigy, at Buslingthorpe, Lincolnshire.

King Eric Menved and Queen Ingeborg, 1319.

RINGSTEAD.

SIZE 112 by 66 INCHES

King Eric and Queen Ingeborg. Ringstead.

1319.

THE monument of King Eric Menved and Queen Ingeborg of Denmark is in its original position on a raised tomb immediately behind the high altar in the church of Ringstead, in the Island of Zealand. It is the earliest example of the elaborate works of this kind, and it may be in place here to say something of what seems to have been in the artist's mind when engaged in designing such a work.

First. The whole of the great brass plate was supposed to be diapered. In this case the diaper consists of flowers and birds and monsters contained in geometric compartments.

Second. Over this diaper he lays all the rest of his work—Gothic shaft and canopy and the effigies of the deceased. This Gothic work, &c., is laid down quite regardless of its effect upon the diaper, cutting up birds and flowers, and maiming monsters wherever they come in the way of the covering design of Gothic work, &c.

The diaper is the background of the work. The Gothic shafts have many niches, in which stand small figures of saints and prophets. These are sometimes representative of earthly friends of the deceased, and are called "weepers." But if they be Christian saints and Old Testament prophets, then we may look upon them as among those who by their teaching helped the soul of the deceased to be ready for heaven, which is represented in the canopy over the head of the effigy. In this particular canopy the soul, under the symbol of a child, is upborne in a sheet by two angels, while two other angels, on either side one, are swinging censers. A similar arrangement is to be seen on the brass from Lubeck of Bishops Serken and Mul: but there a second symbol of the soul is given in the form of a naked child, higher up, and not in a sheet, but at rest in the Father's arms.

This double symbol of the soul also occurs on the brass of Johan Von Zoest and his wife at Thorn in Poland, where the little figures that are being upborne are clearly male and female. In the British Museum there is a fine fragment of the brass of a bishop, where the soul in the Father's lap has a mitre upon it.

In this Ringstead brass the souls may be intended to be represented as in paradise, or on their way to heaven, which is unseen, but may be suggested by the angels higher up, who are blowing crooked horns as if to announce the approach of the souls to heaven's gate.

Of the saints and prophets in the niches at the sides, it may be noticed that the saints are always represented with a nimbus round the head and with naked feet. The prophets have caps of varying shape, and labels on which texts or their names might have been, and their feet are shod. In the earlier ages of Christian art it was the custom to depict the Old Testament saints with naked feet as the Christian saints were, and with their names on a scroll; but when the schism took place between the eastern and western branches of the Church the western artists gave up a custom which the easterns continued, and so the Roman use is as we have it on these sepulchral monuments; that is, prophets with shoes and no nimbus; Christians with nimbus and naked feet.

These remarks apply to several other examples as to the general idea of their composition, but as no two monuments have been found to be exactly alike, differences in detail will present themselves to the observer.

This brass measures 9 ft. 4 in. by 5 ft. 6 in. The figures are fully life size, and every detail of the engraving is finished by the hand of a master.

In the book *Kongegravene i Ringstead Kirke*, J. J. A. Worsaac and C. T. Herbst, Kjobenhaven, 1858, there is an engraving and a description of this monument, for a translation of which description I am indebted to the kindness of Mr. T. J. Hansen of Ringstead. I do not reproduce this translation, but cull from it.

I learn that in 1858 a piece 4 ft. long and 9 in. wide, was lost, from the sinister side from the top downwards.

The present King of Denmark has shown a praiseworthy zeal for the preservation of the monuments of his royal predecessors, and, having visited Ringstead, ordered this tomb to be restored. This was done in July, 1883. I made my rubbing in August following, and since then, on the 6th of October, 1883, the finishing stroke was given when, Mr. Hansen informs me, an "R" was ground off the inscription and some nails put into the plate.

The king's face is a restoration. It was lost as long ago as 1779 (see Reyersen's *Description of the Church of St. Bendt*, p. 53), and restored 1883 in white marble. The queen's face is also in alabaster. The king in his grave below is placed on the left hand of the queen, but on the brass he is on the right. Attired in his coronation robes, and crowned, in his right hand a two-edged sword, and in his left a sceptre, he looks every inch a king. The emblazonry on his coat is for Denmark, Or, semée of hearts gules, three lions passant guardant in pale azure, crowned or. The same may be seen on a small shield on the handle of his sword, and again on the ten shields that are at the angles and sides interrupting the inscription.

The symbols of the Evangelists are not at the corners. A lion, or as here, two lions, at the feet would symbolise his power and courage, as the dogs at her feet, her love and fidelity to her husband.

The queen is crowned, and her head covered by a simple cap gracefully falling on each side, and round her throat a wimple, telling of her widowhood. She died five months after her husband. Her costume consists of a close-fitting gown, over that the sideless cote-hardi, and outside all an ample cloak held together at the shoulders by a delicate chain of gold. Her cote-hardi is ornamented at the neck by a jewelled brooch of that early Celtic pattern with which we are familiar. A similar ornament, but larger, is on the breast of the king. In her right hand is a sceptre, in her left a book.

The inscriptions, with the contractions expanded, are as follow:—

First. Beginning beneath the king's feet, in Lombardic capitals,

EGO ERICUS QUONDAM REX DE DACIA REGNANS XXXIII ANNOS RECTUS JUSTICIARIUS PAUPERUM AC DIVITUM UBI JUS HABUERUNT ROGO OMNES ILLOS QUIBUS ALIQUID FOREFECI UT MIHI PER SUAM GRACIAM INDULGEANT ET ORENT PRO ANIMA MEA QUI OBII ANNO DOMINI MCCCXIX IN DIE BEATI BRICTII EPISCOPI ET CONFESSORIS.

Translation:—

I, Eric, formerly King of Denmark, having reigned thirty-three years a righteous judge to poor and rich where they were right, beg all those whom I may have offended, that they will graciously forgive me and pray for my soul. I died in the year of the Lord 1319, on the day of Saint Brictus, Bishop and Confessor.

That is on the thirteenth of March.

Second. The queen's inscription, beginning over her head,—

EGO INGIBJRGH NATA DE SUECIA QUANDAM REGINA DE DACIA ROGO OMNES SI ALIQUID EIS FOREFECI QUOD INVITE FECISSEM UT MIHI PER SUAM GRACIAM INDULGEANT ET SINT MEMORES ANIME MEE QUE OBII ANNO DOMINI MCCCXIX IN DIE ASSUMPTIONIS BEATE MARIE VIRGINIS.

Which means, I Ingiburgh, born in Sweden, formerly Queen of Denmark, beg all whom I have offended in anything, inasmuch as I did it unintentionally, that they will kindly forgive me, and remember my soul. I died in the year of the Lord 1319, on the day of the Assumption of the blessed Virgin Mary.

This king and queen have left behind them a fair reputation. An ancient ballad said of her -

"hende prised baa de Kuinde og Mand
De takkede Gud saa mangefold,
At hun var kommen till Land."

"She was praised both by woman and man
They thanked God so manifold
That she had come to the land."

He was a king who showed by his deeds that he loved law and justice, and must be considered as one of the ablest between Waldemar the Conqueror (1202—1241) and Waldemar the Restorer (1340—1375.) In *History of Denmark*, by C. F. Allen, the following facts are recorded :—

His father, King Erik, was murdered by twelve nobles in a barn at Finderup in Jutland in 1284, and Eric, though only ten years old, was elected to be his successor.

Ingeborg was daughter of Magnus Ladelaas, King of Sweden, and born in 1279, and married to King Eric in 1296. They both died in 1319, and all their fourteen children died before them. One of his first enterprises was to take vengeance on his father's murderers. But as these were protected by the King of Norway, Erik Præstehader (Priest-hater), and also by the Danish Archbishop, he had at once to enter upon a war with Norway, which lasted for twenty-five years, and a strife with the Clergy.

He frequently invaded Northern Germany: besieged Stralsund, where he was unsuccessful, but conquered Rostock and Wismar; and his influence was so highly esteemed that the inhabitants of the flourishing city of Lubeck chose him for their Lord.

For four weeks in June 1311, during very fine weather, before Rostock, the king held high festival, gorgeous tournaments and mighty feastings. German princes and their retainers were numerous, and the master minstrel Heinrich von Meissen, called Frauenlob or Ladies' Praise, sang of their prowess. He called King Erik "the Memorable Prince, whose words were like a smiling flower-garland, and whose praise hovered before the Princes as an Eagle."

No doubt it was through his connection with north Germany that he eventually was commemorated by this grand example of the engraver's art. There is no record of any similar work ever having existed in Denmark.

Hrau Ramborg de Wik. Vester A°ker.

1327.

ABOUT twelve miles from Upsala in Sweden is the church of Vester A'ker, and in an arched recess in the north chancel wall is this figure on an altar tomb. "A'ker" is pronounced "Oker." I started from Upsala at six in the morning, with the sun shining. It was a pleasant drive enough were it not for the gates that crossed the road every few minutes, and had to be opened and shut by the driver.

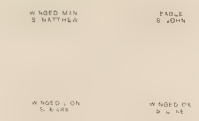
The pastor of Vester A'ker is Probst Sandberg, whose wife speaks English. They received me most courteously: he accompanied me to the church, which is in very nice order.

The whole composition is exceedingly simple, and the canopy with its simple crockets and angels with thuribles reminds me of the canopy on the stone slab of Bishop Walter de Bitton, who died 1274, an engraving of which is in vol. vi. of the *Archeological Journal*, p. 290.

The monument is all in one piece of brass, cast all at one time, like a great oblong shallow dish, and the bottom of the dish turned up and made smooth, and on it the effigy, &c., engraved. The inscription in Lombardic capitals is a fine example for the palæographer and a great contrast to the thin weak lines by which the drapery is gracefully portrayed.

As this is the earliest brass on which the symbols of the Evangelists occur, a word or two about the order of their arrangement may not be out of place.

In *Eléments d'Archeologie Chretienne*, by Professor Reussens, it is stated that previous to, and up to the end of the thirteenth century the symbols were in this order—



and that in the fourteenth century the eagle and man changed places, the lion and ox remaining as before.

The order here is the later or fourteenth century arrangement.

The inscription runs:—

✠ ANNO: D'O: MCCCXXV: SUM RAMBORG DE WIK HIC QUI PATER .SRAHEL
ALME XPE COASISTE M TU REQUIES VIA PALME.

In the year of our Lord 1327 I am Ramborg of Wik here whose father was Israhel.
O, dear Christ, stand by me! Thou our rest, our way of Victory.

Besides this inscription on the brass, there are two others, also in the same larger Lombardic uncials, one on the wall above the arcosolium, and the other below along the side of the tomb. These have both been carefully and beautifully copied for me by a member of the family of Probst Sandberg.

Ramburgh de Wiik, 1327

VESTER AºKER.

SIZE 73 by 37 INCHES

Bernhard de Lippe, 1340.

PADERBORN.

SIZE 97 by 51 INCHES

Above the recess the words, uncontracted, are as follow:

Anno domini MCCCXXXI Ego Ramburghis de Viik filia domini Israelis quondam legiferi Uplandiarz feci ecclesiam istam Akrby, de lapidibus ex novo edificari de propriis bonis meis et dedi sub mensam sacerdotis sex oras terræ in Lundu et unam oram terrae in Hylmbrotali Conicone quod sacerdos qui ibi fuerit qualibet septimana unam missam pro anima mea dicere teneatur ecclesiae vero predictae dedi dimidiam marcam terrae in Bierghu et in Lundum et duas oras campanario in Biergh ut ipse pulsare teneatur ad predictam missam pater venerabilis dominus Olaws Beronis filius de Forsum Archiepiscopus Upsalensis predicta confirmavit.

Translation: -

In the year of our Lord 1331 I Ramburghis de Viik, daughter of Dominus Israel, formerly Judge of the Uplands, caused this church of Akrby to be built afresh of stone out of my own goods, and gave, under the table of the priest, six ores of land in Lund and one ore of land in Hylmbrotal Conicone that the priest who shall be there every week may be bound to say one mass for my soul. But to the aforesaid church I have given half a marc of land in Biergh and in Lund, and two ores to the bellringer in Biergh that himself be bound to strike for the aforesaid mass. The Venerable Father Dominus Olaf, son of Beron of Forsum, Archbishop of Upsala has confirmed the aforesaid.

The second inscription, on the side wall under the tomb, is—

✣ Ego Ramburghis de Viik que hic occumbo rogo nobilitatem omnium discretorum quatinus tabulam cupream super me positam neminem micchi desumere permittant siquis v me mortuam, spoliaverit, vindicet Deus: orate pro me.

Note.—Quatinus = quatenus; micchi = mihi, and v probably vi, by force.

Translation: -

I Ramburghis of Viik, who here lie buried, beseech the nobleness of all sensible men to permit no man to take down the brazen tablet placed over me. If any one shall despoil me after I am dead may God avenge: pray for me.

The date of her death is not given, and so it is probable the tomb was erected during her life. In *Monumentorum Suevo-Gothicorum*, by J. Peringskiold, pp. 33, 34, there is a notice of Israel her father. "Israel Thiandiæ Legifer, et Magnas de consilio illistrissimorum Regum Waldemari, ac Magni Ladulasii circa annum MCCLXXXV. Hic á quibusdam genealogicarum scriptoribus perperam vocatur *Israel Alme*, qui vero nomine potius vocandus *Israel* cognomento *And*; natus enim erat patre Andrea dicto And. fratrem habuit Dn. Andream Præpositum Upsalensem."

From this it appears that some writers of the genealogy of this family had called this man "Israel Alme." Now *Alme* follows *Israel* on this monument put up by his daughter during her life, and she would not be likely to give her father a false name; but it is just possible that the genealogical writers may not have been equal to translating the inscription on the brass, and ignorantly took "Alme" to be the proper name, as "Israel" would be the Christian name. This is on the supposition that the genealogists obtained their information from this tomb.

Engravings are given in Peringskiold of the badges of her father and mother, which are the same as on the shields on the brass. In describing her father's he writes, "Insignium loco gestabat tres aves sive anates nigri coloris, albo tigno insedentes, in cœruleo campo."

Heraldically it means, Azure, on a bend argent three birds or ducks sable. For "ducks" it might be more correct to read "shovellers."

The other shield is, Azure, or gules, a chevron or, for *Sparre*, her mother

Bishop Bernhard de Lippe. Paderborn.

1340.

FIXED to a pillar on the south side of Paderborn cathedral this monument will be found. Originally it was in the centre of the floor, with a corona suspended above it. It is the earliest example of a brass with the figure cut out, in what we are accustomed to call the English manner.

The bishop is robed in eucharistic vestments, and stands in the attitude of benediction. The volute of his pastoral staff is chastely formed of vine leaves and simple crockets. The mitre is taller than in the previous examples, and is ornamented with what was most likely embroidery. The amice round the neck, and the pallium-like band of the chasuble, are adorned with five-leaved roses—no doubt with reference to his armorial bearing. The chasuble is embroidered with lions and eagles in circles, and a cruciform arrangement of the fleur-de-lis. On the maniple the fylfot or gammadian may be seen.

Two shields are placed slanting on each side of the mitre. The sinister is his family bearing of Lippe, Azure, a five-leaved rose gules. The dexter is, Gules, a cross or, for Paderborn, with Lippe on an inescutcheon.

The inscription, which is on a fillet of brass, is in hexameter lines—rhyming the cæsura with the end. Two lines have been lost from the brass, and two, which are now arranged to the right and left of his feet, have been misplaced; but in Schaten's *Ann.*, Paderborn, the two lost lines are to be found in vol. ii., p. 294. They are quoted by Mr. A. Nesbitt in vol. ix. of the *Archæological Journal*, 1854, and are there not metrically arranged. The words on the brass as it stands, with the two lost lines (*i.e.*, 5 and 8) inserted from Schaten, will read, with the contractions expanded,

Post dupla centena Christi bisbina trigena
Lustra die Jani terdena de vice vani
Mundi translatus de stella floreque natus
Bernhardus quintus foris hanc qui rexit et intus
Ut Cato prudenter Machabœi more potenter
Hostes hic struxit nova diruta capta reduxit
Ecclesiam pavit in pace suos quia stravit
Omnia piscinas sylvas vineta ferinas
Omneque quod movit communiit utile fovit
Hic lapis ossa tegit, animam qui tartara fregit
Salus ut huic detur clerus plebs corde precetur

But the lines six and seven should change places to be construed.

After two hundred (since) Christ (and) twice two and thirty
Lustres, on the 13th day of January, from the change(s) of this empty
World (was) translated, of a star and flower born,
Bernhardus the fifth, who ruled abroad and at home
Wisely as Cato, in Machabœus' manner stoutly.
This church he fed, (also) his flock in peace, because he overthrew
Their enemies, he built anew what was ruined, what was taken away he recovered
All fishponds, woods, vineyards, preserves,
And all that he handled he strengthened and nurtured (to be) useful.
This stone protects his bones, his soul He Who burst hell (protects.)
That salvation be given to him let priest and people heartily pray.

The date on the brass is 1320—when Bernard was chosen bishop. It is made out thus: 200, and twice 32 lustres = [200 + (32 × 2)] 5 = 1320. *Januarii* is contracted to *Jani.* to rhyme with *Vani.*

The armorial bearings of his father and mother are doubtless referred to when it is said he was born of a star and a flower: his father's is the five-leaved rose, and his mother's the star; but who she was does not appear.

Ludolph de Bulowe. 1339. and Heinrich de Bulowe, 1347

SCHWERIN.

Bishops Ludolph and Henry de Bulowe. Schwerin.

1339—1347.

ON the wall on the north side of the chancel of the Dom Kirche, Schwerin, in Mecklenburg, this is secured.

There has nothing yet been found to surpass the monuments to the four brothers Bulowe in the cathedral of Schwerin. The artist who created this seems to have been the same who produced the one at Ringstead for King Eric and his Queen. The diaper of the background is the same in each, and other points of similarity in treatment may be detected.

Both bishops are in eucharistic vestments, their right hands are raised in blessing, and a ring is on the middle finger of each outside the glove. The volute of the pastoral staff encloses a lamb and flag—the *Agnus Dei* triumphant. The mitres are well proportioned and richly jewelled—the *Mitra preciosa*. The amice and chasuble are ornamented with shields on which are the family arms. The apparel of the alb is similarly embroidered; and this bearing is again seen in the strange heraldic arrangement over their heads of four shields and four helmets mantled and crested.

Bishop Henry was the first who used the family arms on the episcopal vestments.

The double Gothic shafts at the sides, and the single one between the figures, have their niches filled with figures of saints and prophets, most gracefully draped. There are twenty of these; but there are also other smaller figures,—two on each side shaft, who are seated and writing, and one in the middle shaft, who is dancing,—probably representing one afflicted with the plague of dancing, so prevalent in the latter half of this century. It was a strange fashion for the bishops to have their eyebrows curly. The symbols of the evangelists are at the angles, and in the middle of each side is a quatrefoil, containing a seated angel holding a crown in each hand.

The inscription is in fine Lombardic capitals, and its words are as follow:

✠ ANNO DNI M°CCC°XXX°IX IN DIE GEORGII MARTIRIS OBIIT LVDOLPHVS DE BVLOWE ZWERINENSIS ECCLESIE EPS CVIVS ANIMA PER MISERICORDIAM CRISTI REQVIESCAT IN PACE. AMEN.

✠ ANNO DNICE INCARNATIONIS M°CCC°XLVII FERIA QVARTA POST KATERINE VIRGINIS OBIIT HINRICVS DE BVLOWE ZWERINENS ECCLESIE EPS FRATER CARNALIS LVDOLPHI SVI PREDECESSORIS QVI CVNQTI TRANSITIS ORATE PRO EIS.

✠ In the year of the Lord 1339, on the day of S. George the Martyr, died Ludolphus de Bulowe, bishop of the church of Schwerin: may his soul by the mercy of Christ rest in peace. Amen.

✠ In the year of the incarnation of our Lord 1347, on the Wednesday after the festival of S. Katherine the Virgin, died Hinricus de Bulowe, bishop of the church of Schwerin and own brother of Ludolphus his predecessor: all ye who pass by pray for them.

Bishops Godfrey and Frederic de Bulowe. Schwerin. 1314—1375.

AVERY elaborate engraving, also in the Dom Kirche at Schwerin in Mecklenburg, now mural, on the north side of the chancel. It measures 13 ft. 6 in. by 6 ft. 5 in., is the largest brass known, and commemorates Godfrey and Frederick de Bulowe, who died, one in 1314, the other in 1375, so that the date of the brass is late in the century.

One peculiarity is that the background of diaper is intentionally omitted except behind the effigies. This gives great clearness to the pinnacles of the canopy.

Both bishops are represented as standing and crushing winged dragons, on a bracket, within a niche of rich Gothic architecture. The roofs of the niches over their heads are groined and spangled with stars, and rise in two triple crocketed gables. Beyond these gables three towers ascend, all elaborately glorious with delicately crocketed pinnacles. These six towers contain eighteen figures, the central one in each being the Father holding in His arms the soul of the deceased in the attitude of prayer, with angels incensing others holding tapers and playing musical instruments.

The shafts which run up the sides and up the middle also end in towers and pinnacles, but of a different design from those immediately over the heads of the effigies, so that the whole canopy is composed of nine towers with eighty-nine pinnacles at the top, and altogether two hundred and fifty pinnacles and gablets, and if we add to these the nine gablets and pinnacles that are above each of the groined roofs of the tabernacles in which the three dozen saints and prophets in the side and central shafts stand, we shall have one hundred and sixty-two more, making in all three hundred and twelve of these elegantly executed architectural enrichments, all pointing to heaven,—to the rest of the redeemed in the Father's everlasting arms.

The saints may be distinguished by their symbols. I need not specify them, but between the shoulders of the bishops, are S. Mary with the Holy Child, an apple in His hand, and S. John with the lamb on his left arm; and below these is a graphic representation of the martyrdom of S. Sebastian. The apple in the hand of the infant Saviour has reference to the fall of man, from the consequences of which He came to redeem us.

The mitres are more lofty and worse in form than in the previous examples, but they are emblazoned with jewels, which in a few instances seem to have been of uncut stone.

The vestments are richly embroidered with grotesques, and birds, and human figures, and numerous escutcheons of the family arms. The apparel of the alb on the bishop to the right as you look at the illustration is adorned with mad creatures having wildly flowing hair for feet and legs: one playing a drum; another two bells; another armed with sword and shield; another cutting off its own tail—all drawn with great freedom. Why sacred vestments should be so ornamented is an enquiry I cannot satisfy.

Beneath the brackets on which the bishops stand we have two scenes, the chief actors being savage men—or men covered with hair, called, I believe, Wodehouses.

A wild, hairy man on horseback seems to have stolen a fair damsel, whom he is carrying off in his arms. From the castle gate a mounted knight is seen galloping in pursuit, and is preparing to smite with his sword; while the hairy man is ready to ward off the cut with a club in his left hand, at the same time embracing the lady and holding the bridle in his right. Another hairy man on foot holds out his

Godfrey and Herderic de Bulowe. 1314 and 1375

SCHWERIN

arms as if exclaiming, "Give her to me; I'll hold her while you fight;" and behind this figure is a king seated in a tent, quietly awaiting the arrival of the lady, while a lion outside, sitting among the tent-pegs, has turned his back upon the whole transaction.

Under the other bishop we have a different story.—A hairy king is having a feast in a forest. A cook, who has hairy arms and body, wears an apron and a skull-cap: he is overlooking a boiling pot. A hairy boy is roasting a pig or hare on a primitive turnspit. The table is spread: the king is seated with two friends on each side: the dapifer kneels and presents the roast pig. To the left of the table there are three figures looking after the wine—one stands by the side of the cask: one is seated in a kind of arm-chair that has been made by cutting an empty cask—he has drawn the plug and the wine runs into a jug: and the third figure stands behind his chair and grasps a ringlet of the seated figure with his left hand, while with his right he overturns an empty jug above his head. This third figure may be the comic man of the party, and this by-play at the back of the cellarman may be one of his numerous jokes!

The inscription surrounds the whole, and is on a wavy line—which is the thick stem of a grape vine, out of which leaves and grapes are growing. In the alternate spaces left by the curvings of the stem, and among vine leaves and grapes there is a series of twenty-six crowned figures, each playing a musical instrument no doubt instruments common in that age. These kingly musicians are in the most graceful attitudes, and are perched among the branches, where, in these unusual positions, they seem quite happy in the exercise of their musical skill. But these kings are the descendants of Jesse, who is represented asleep or dead in the middle of the border below. So here we have a Jesse Tree, and the first figure next to Jesse's head is David with his harp, and the topmost figure seated and crowned is Christ.

The letters are small black letter incised.

The inscription is—

✠ Anno dñi m°c[___] die omi sanctorum obiit venerabilis in xpo pater et dns godfridus de bulowe swerinēsis ecclesie eps cui⁹ anima eius requiescat in pace. amē.

✠ Obiit venerabilis in xp̄o pater dominus fredericus de bulowe swerinensis ecclesie episcopus xbi anno dñi m ccc lxxv in die protos et jacineti sanctorum martirum.

SS. Protus and Hyacinth, martyred 11th September, A.D. 262.

"M°C" the rest of the date is lost. Haines, in his manual, p. 14, says it was 1314.

XPO.—the contraction for Christo. Dñi—for Domini. Eps—for episcopus.

In the year of our Lord 1314, on All Saints' Day, died the venerable father in Christ the Lord Godfrey de Bulowe VIII., bishop of the church of Schwerin. May his soul rest in peace. Amen.

The venerable father in Christ, the Lord Frederic de Bulowe XVI., bishop of the church of Schwerin, died in the year of our Lord 1375, on the day of Protus and Hyacinth, saints and martyrs.

William Wenemaer and Wife. Ghent.

1325 –1352.

IN La Bibliothèque, Ghent, fixed on separate wooden frames, I found these figures. They were originally in the chapel of the hospital founded by this brave and generous man and his wife for poor women of their kin, which still exists at Ghent. Mr. Albert Way, in the *Archæological Journal*, vol. vii., p. 287, gives an excellent description of these figures, which he found, in 1850, in the vestibule of the hospital, and under them an inscription in Flemish which I did not see in the library.

Mr. Way gives the English of the inscription thus:—

"To the memory of William Wenemaer, who was slain by Robert of Cassel at Recklyn, on July 5, 1325; and Madam Margaret Sbrunnen, his wife, who died on the eve of our Lady in September, Ao. 1352. They founded this hospital, and endowed it with goods of both: and the said lady survived, and exercised the government of it about twenty-eight years after the death of the said William. Pray for their souls. 1589."

This, of course, is not the original inscription, but the information it gives is most valuable.

The attitude of the knight is not graceful, and the whole execution is poorer art than that displayed in the figure of the lady.

His armour is an example of the blending of mail with plate, a then prevailing fashion. The body is protected by a hauberk of banded ring mail, and the knees and shins by plates, which are held together by straps behind the calves. The sleeves of the padded garment under the hauberk are seen at the wrists stitched in longitudinal bands, and its skirt is seen falling over the right knee. The short sleeved cyclas has two neatly embroidered openings on the breasts, that the chains attached to the *mamelieres* may come through and be fastened to the sword and to the misericorde.

"The skirt of the surcoat opens both in front and at the sides, a prevalent foreign fashion; whilst in England it appears to be open in front and behind, for the convenience of the mounted warrior."

The feet and back of the shins and calves may have been protected by leather or stockings. The spurs are single-pointed. The sword has a peculiar cross guard, and its blade has the following rhyming verse engraved upon it:—

Horrebant dudum reprobi me cernere nudum.

Which may be translated

Time was the wicked quakèd
To see me naked.

There can hardly be a doubt that a portrait of the brave and generous warrior was intended.

The heart shaped form of the shield is rare; its emblazonry is gone, but it is finely cross hatched to receive its colours. The charge is billety. The escutcheon which Mr. Way saw above and between the figures is no longer with them. He describes it as "Charged with the billety coat of Wenemaer, impaling the arms of his wife,—a female bust with the hair dishevelled, a jewel appended to the neck."

His wife Margaret died in 1352 twenty seven years after him; and, in looking at her effigy, the boldness of the lines by which the graceful disposition of the folds of her dress is accomplished, would lead to the thought that a more powerful hand and a more artistic mind was engaged in the creation of this work than in the effigy of her husband.

Her head-dress is that of a widow. The short loose sleeves of her outer robe permit us to see the tight-fitting cuff of the under garment, secured by numerous buttons.

Willem Wenemaer, 1325.

GHENT.

SIZE 8½ by 30 INCHES.

Margriete Sbrunen, 1352.

GHENT.

SIZE 84 by 30 INCHES

Burchard de Serken, 1317, and John de Mul, 1350.

LÜBECK.

SIZE 142 by 73 INCHES.

Burchard de Serken and John de Mul.

1317. Lübeck. 1350.

MONUMENTAL engraving has here one of its finest examples. It commemorates two bishops of Lubeck, and is in its original position on the floor of a chapel to the north of the choir in Lubeck Dom Kirche. The chapel was built by John de Mul, who probably caused this monument to be placed there to his own memory and to that of his remarkable predecessor.

It is said that Burchard became bishop when he was eighty years old—a stern and turbulent ecclesiastic, who, for trifling causes, put the city three times under interdict, and died at the ripe age of one hundred and twenty-one, having ruled the diocese from 1276 to 1317.

Bishop John ruled from 1341 to 1350, and died of the Black Death that raged in North Germany, and in Lubeck carried off so many between Easter and Michaelmas 1350.—See Hecker's *Epidemics of the Middle Ages*, p. 23, where this bishop is spoken of as "Bp. John IV."

This brass differs from others in having two symbols of the soul. Immediately above the topmost crocket of the arch over the head of each bishop is the form of a child loosely robed, standing in a kind of hammock or sheet, which is upborne by two angels, on either side one, attended by two others playing violins, &c. This may represent the soul on its way to heaven. Then above these is another stage. The soul has ascended to the bosom of the Father, who sits in the central tabernacle; while two angels on each side swing their censers, and two others hold tapers.

The saints and prophets are all most gracefully robed. On the dexter side, at the top, we have S. Margaret destroying the dragon with the cross, and beside her a bishop fully vested—S. Nicolas. Below these a prophet and S. Peter. Below these, two seated figures—doctors of the Church S. Jerome and S. Ambrose probably. Lower down a prophet and S. John the Evangelist, with a chalice and serpent. Next below, a prophet and saint with a cross. And lastly a prophet and S. Matthew with an axe and book. In the middle shaft the pairs are arranged, a prophet on the left, a saint to the right, and so on alternately to the bottom. In the first pair we have an angel and S. Mary Magdalene with her box.

Omitting the prophets, the next saint is S. Bartholomew with his knife. Then two small figures of prophets seated. Next below, S. James the Less with his club. Next, a saint with a book in right hand and a sword in left. S. Matthias with a battle-axe. In Italian art he is distinguished by a lance and in German by an axe.

The top pair on the sinister side are S. John the Baptist with the lamb on his arm, and S. Katherine of Alexandria with her wheel and sword—the sword piercing the king's head, who importuned her to sin.

Below these the same arrangement of saint and prophet is followed as on the other side shaft, the prophet always being outside. The saints are—S. Paul with a sword and belt wound round it: then below, two small seated saints, probably the other Latin doctors, SS. Gregory and Augustine: below these, S. Andrew with his saltire: next, S. James the Greater holding a shell; and the lowest has what looks like a stone in his hand, and if so may represent S. Stephen

One might dwell upon the wondrous details of this great work for hours. What observer would not like to have known the man whose weird fancy created the awsome and varied monsters that fill the trefoils of the background, and in a "moment of sweetness and light" made butterflies attend upon them? From the delicate finish of the minuter work, let the eye rest upon the effigies themselves, and there the triumph of the artist's refinement is complete. The few bold lines by which the folds of the vestments are

made to drape in such soft luxuriance are evidences of refined artistic power; and the aspect of the whole composition makes one ready to accept Gough's estimate of the artist when he calls him the "Cellini of the fourteenth century."

As one of these bishops was one hundred and twenty years old when he died, the artist has not here in these young faces attempted his portrait. Both faces are of conventional type—hair long, eyebrows curly. The mitres are of good form: the pastoral staves have Gothic heads of tabernacle work, probably of silver, out of which the crooks rise, and contain a lamb in each. Their feet crush monsters. In one case the fiends have angel faces with dragon tails; and below the feet are incidents in the lives of Saints Nicolas and Eligius, also called Eloy.

S. Nicolas is dowering three maidens with three bags of gold, putting them through a window. These three bags have changed to three balls, and so this saint is the pawnbroker's patron. Next we see him consecrated bishop. The next scene is where a child has fallen into a boiling pot—the mother hastens to church with the child, and the bishop heals it. The next scene may give, first, the murder of the three children, and then their restoration. "It was said that an innkeeper, running short of bacon, had cut up three little boys and pickled them in his salting tub. S. Nicolas heard that three boys had disappeared. He went to the tavern, asked for the pickle tub, and at his word the remains of the butchered children came together, and the three little pickles stood up alive in the tub." See Baring Gould's *Lives*, vol. xii. p. 67. The last scene refers to his having saved a ship in a storm on his voyage to the Holy Land.

Under the feet of the other effigy we have scenes in the life of S. Eligius. First his mother, in bed, dreams of the future sanctity of her child: next he is baptized: next he has become a blacksmith, and is bothered by the devil, whom he seizes by the nose with his tongs: next he is consecrated bishop: next he drives the devil out of a man you may see the fiend coming out of his mouth: lastly, he heals a lame man, who has a crutch under his left arm.

The six seated figures—two at either end and two in the middle, have nothing to do with these saints, and are ladies and gentlemen fashionably attired.

The evangelistic symbols are at the angles, in the fourteenth century order.

The inscription is in Lombardic capitals of the best form, and is as follows: –

✠ ANNO DOMINI MILLESIMO TRICENTESSIMO DECIMO SEPTIMO TERCIA DECIMA DIE MENSIS MARTII OBIIT VENERABILIS PATER DN̄S BVRCHARDVS DE SERKEN HVIVS ECCLESIE EPISCOP' CVIVS AĪA REQVIESCAT IN PACE AMEN. ✠ ANNO DOMINI MILLESIMO TRICENTESIMO QVINQVAG JVBILEO DECIMO KL' SEPTEB'S OBIIT VENERABILIS PAT' DN̄S IOHANNES DE MVL HVIVS ECCLESIE LVBICENSIS EPISCOPVS ET FVNDATOR HVIVS CAPELLE ORATE PRO AĪA CIVS.

The last word is evidently an error for EIVS.

✠ In the year of our Lord 1317, on the thirteenth day of the month of March, died the venerable Father dominus Burchardus de Serken, bishop of this church. May his soul rest in peace. Amen. ✠ In the year of our Lord 1350, the year of the jubilee, on the 10th day before the Kalends of September, died the venerable Father dominus John de Mul, bishop of this church of Lübeck, and founder of this chapel. Pray for his soul.

Jubileo. In the year 1300, Pope Boniface VIII., to divert the Christians from the *Ludi Sæculares*, established a more religious season of joy for a year, to be kept once in a hundred years. In 1350 Clement VI. ordained it to be kept every fifty years, and called it the Jubilee year. Urban VI. decreed it to recur every thirty-three years—the years of Christ's earthly life. Paul II. fixed its recurrence every twenty-five years. The last Jubilee year was 1875. For full information consult Picart's *Ceremonies and Religious Customs*, vol. i. chap. x. p. 412.

Albert Hovener, 1357.

STRALSUND.

SIZE 100 by 50 INCHES

Albert Höbener. Stralsund.

1357.

PROCONSUL Albert Hövener is commemorated by this fine engraving in the church of S. Nicolas, Stralsund. Twenty-five years ago it was removed from the floor and is now mural. The same artistic hand and mind that created this has left behind him several others that bear the stamp of his genius, such as the memorial to John Clingenberg, 1356, at St. Peter's, Lubeck; to Abbot Delamere, 1360, at St. Alban's Abbey; to Thomas Branch, 1364, at Lynn, to John Von Zoest, 1361, at Thorn in Poland; and Bpp. Serken and Mul, 1350, at Lubeck. The background is diapered with similar grotesque monstrosities in all these examples.

The architectural shafts at the sides and the rich canopy overhead are of the same general construction as that already seen. The tabernacle work above, representing the heavenly mansions, the soul at rest in the Father's arms, with angels swinging their censers and rejoicing with music. I say "Father's arms" rather than "Abraham's bosom," as is commonly said, for I think it unlikely that the artist intended to represent Abraham enthroned, with attendant angels incensing him and striking on their golden strings hymns to his praise.

Apostles and prophets are in pairs at the sides. His feet tread upon a wild hairy man blowing a long horn, who at the same time is seized by a wild beast. Beneath his head is a pillow supported by angels.

Along the border, beneath the feet, a stag hunt is very spiritedly represented. A similar scene is on the monument—1356 at S. Peter's, Lubeck. At either end of this scene are two figures—a lady and gentleman in each—dressed in the fashions of the day.

His costume is very rich about the shoulders and sleeves. The tight-fitting sleeve is beautifully embroidered with vine leaves on bands of alternate colours. The cape is also minutely adorned by three bands three times repeated, first, of vine leaves; second, of roses and crosses; third, of plain colour.

The outer robe that comes over his shoulders, covers his breast, and falls nearly to his feet, may be the purple scarf with which a consul was invested when he became proconsul or mayor. Consul was the name for alderman or rathsman.

His hair is short in front, long and curly at the sides, like all the figures of this period, and the eyebrows are curly. His shoes are simple and pointed, open over the instep, and fastened by a single buckle and strap.

The evangelistic symbols are at the angles in the fourteenth century order, and in the middles of the sides the inscription is interrupted by two escutcheons, each bearing on a chevron three escallop shells. All traces of colour are lost.

The inscription is in small black letter without capitals:—

✠ anno domini millesimo trecentesimo quinquagesimo septimo vigilia annunciationis sancte marie virginis obiit dominus albertus hobener proconsul zondensis cuius anima requiescat in pace amen.

Johannes von Zoest and Wife. Thorn. 1361.

IN the church of S. John, at Thorn in Prussian Poland, this monument is now erected against the south wall of the chancel, having been removed from the floor twenty-five years ago. It lay in front of the altar, slightly to the south, and was exposed to the treading of thousands of worshippers for five hundred years. The surface is strangely bent and curved, worn into ridges, and almost utterly defaced, especially in the upper half and along the lady's side. It is evidently the work of the artist of several other brasses of this period—that to Albert Hövener at Stralsund and to John Clingenberg at St. Peter's, Lubeck, also a large and much worn monument. The bold broad lines by which the drapery of the dresses is so effectively produced are canals cut by a chisel rather than incisions by a sharp burin, chiselled flat and with square edges, as indeed are all such lines in these grand early works.

I am informed by Herr G. Bender, Burgomeister of Thorn, who kindly made search in the city archives for information about the Zoests, that "This family, like most patrician families of Thorn in the fourteenth century, came from Westphalia in consequence of the Hanseatic league, for commercial purposes. They were members of the senate for about a century—a family of merchants which also possessed estates, for instance the domain of Wibsch in the district of Thorn about the year 1370. The family was not noble in the present sense of the term, but only bore the title 'Von' to indicate the place in Germany from which it had come to Prussia. All civic patrician families of Thorn wore coats of arms at that time."

The town of Zoest is in Westphalia. Thorn derives its name from the God Thor. The knights of the Teutonic Order, on the invitation of the Duke of Poland and with the sanction of Pope Gregory IX., invaded this land for the purpose of exterminating the pagans, and in the year 1231 built a fortress at Thorn on the Vistula on the site of a grove of oaks sacred to the God Thor.

The costume of this patrician is very similar to that of Alan Fleming at Newark (1361), and of Robert Braunche at Lynn (1364), with the addition here of a graceful cloak fastened by six buttons at the right shoulder. His close-fitting tunic is evidently encircled by a girdle, the end only of which we see, and its short sleeves with pendent lappets permit the display of the long sleeves of his embroidered under garment fastened by numerous little buttons. His shoes are simply fastened by a strap and buckle over the instep, and beneath his feet a savage man is seized by a wild beast, who in his turn is being transfixed by the spear of a huntsman.

The lady's costume is a fine example of the sideless cote-hardi. Her richly-embroidered robe of beauty fits closely to the body, and is girdled below the waist by a narrow belt with two circular jewelled morses. Over this the sideless cote-hardi is seen coming over the shoulders and down the front in broad bands, and then falling in simple luxuriance to the feet: the cloak seems to be of narrow dimensions, but its rich lining is seen at the waist. Her pet squirrel is eating a nut at her feet, and a little wee dog is happily seated under a fold of her dress. Her headdress is very much obliterated, but a few of the wavy reticulations remain. The inscription, or all that can be made out, reads—

Hic jacet dominus Johannes de Zorst qui obiit anno Dni m° ccc lxi sequenti die post Mauricii anima . . . . . pace.

Most likely he died before his wife, and the record of her death was never engraved. I think the omission to engrave names and dates on spaces left for that purpose arose more from the want of a skilled engraver at hand than from want of love in the survivors.

Beneath his feet we have almost the same scene of the feasting of the hairy king as that engraved on the brass of Bishops Ludolphus and Hinricus de Bulowe. Beneath her feet are men and women in the costume of the period engaged in woodland pastimes.

Johan Von Zoest and Wife. 1361

THORN

Bruno de Warendorp, 1369.

LUBECK.

SIZE 103 by 52 INCHES

Bishop Rupert, 1394.

PADERBORN.

SIZE 64 by 30 INCHES

Bruno de Warendorp. Lübeck.

1369.

A LEADING man in the state of Lübeck five hundred years ago is here commemorated. The monument is described by a German writer, —Dr. Deeke, as "an artistic, important, historical, and remarkable picture in bronze." Formerly it lay on the floor in the choir of S. Mary's church, but is now mural in the north east of the apse. Bruno de Warendorp was proconsul of Lübeck and commander of the troops in the war against King Waldemar III. of Denmark, and met his death on 21st August, 1369, at the siege of Helsinborg.

In May, 1852, Mr. Nesbitt exhibited a rubbing of this brass (see *Archæological Journal*, vol. ix., p. 296), but then the surrounding inscription and symbols were wanting; since then the inscription was found in the city records, and in 1870 restored, under the direction of the artist, Milde.

It runs—in Lombardic capitals—

ANNO DOMINI M.CCCLXIX FERIA III ANTE FEST. BARTHOLOMEI OBIIT IN SCHANIA DŃS BRVNO DE WARENDORP, FILIVS DOMINI GOTSCALCI. PROCONSVL ET CAPITANEVS HVIVS CIVITATIS TVNC TEMPORIS IN GVERRA REGIS DANORVM. CVIVS CORPVS HIC SEPVLTVM ORATE PRO EO.

Helsinborg is on the Sound in Sweden, in a district still called Scana or Scauna.

The costume is very unostentatious a plain tunic reaching to the ankles: sleeves fitting tight, with cuffs simply ornamented: it fits close to the body, and is buttoned from the neck to the loins, where a broad and handsome belt is loosely buckled. This is the position of the belt on all figures on brasses, as far as I knew, and not round the waist. The opening down the front, from above the knees, is of practical importance in walking. The shoes are of the usual simple form, pointed and strapped by a single strap over the instep. The cape is small and plainly ornamented. The pointed beard has not been seen on any previous example.

Bishop Rupert. Paderborn.

1394.

ON a pillar on the north side of the nave in Paderborn cathedral is this memorial to Bishop Rupert, who was elected to the episcopate in 1396, and died in 1394 of a contagious disease, when he was besieging the castle of Padberg. Like a predecessor of his,—Bishop Spiegel,—who died in 1380, he appointed a vicar-bishop to look after the spiritual affairs of the diocese while he put himself at the head of his forces and went forth to subdue Frederic of Padberg and other nobles, who had pillaged the diocese. The bishop crushed them, but only for a time, and in 1394 had again to take up arms, when he met his death.

His father was Robert William, Duke of Julius and Berg and Count of Ravensberg, and his mother was Anne, daughter of Robert, Duke of Bavaria.

The men in full armour beneath his feet, and who have no weapons of offence, may be there placed with reference to his military success—having trodden down his enemies. The little crosses that form the background are unequal in size and irregular in arrangement,—an evidence of artistic weakness, which is also betrayed in the flat non-perspective look of the tabernacles in the side shafts. These are filled by angels with upraised wings and musical instruments—one being a harp: four more are on the top of the roof of the canopy; but these have no wings: two hold the mitre above his head; which may be in reference to the fact that he hesitated to accept the episcopate.

His dress is that of a canon.

The evangelistic symbols do not appear at the corners, but escutcheons, on which are the following bearings.—In the dexter top corner are—1st and 4th, Berg; 2nd and 3rd, Julich, with Ravensberg on an inescutcheon: in the sinister top 1st and 4th, Bavaria; 2nd and 3rd, the Palatinate of the Rhine: in the dexter bottom—Ravensberg; in the sinister Berg.

The inscription is interrupted at the sides by two demi figures of prophets holding scrolls, and is as follows, some of its contractions being retained for the sake of the verse:

Annis m. christi quadringentis que minus sex
De mundo tristi festo pe. pau. rapuit nex
Rupert electum hunc ecclesie bene rectum
De montis bectum bavarorum fonte refectum
Cui tu messia rogo confer gaudia dya.

These lines are scanned as hexameters without expanding the contractions; and without eliding the last syllable of electum before huic.

M. = mille; Pe. Pau. = Petri et Pauli; montis is for montibus; dya is dia.

The mode of dating (1400—6 = 1394) is, of course, for the sake of rhyme.

In the year of Christ one thousand four hundred less six
From this sad world on the feast of Peter and Paul, death snatched
Rupert, elected bishop of this church, noble and upright,
From the mountains sprung, by Bavarian stream invigorated:
Thou, Messia, I pray, grant him the joys of heaven.

Bertram Cremen, 1377.

LÜBECK.

SIZE 115 by 79 INCHES.

Bishop Bertram Cremen. Lübeck.

1377.

THIS large and coarse engraving is on the floor of the chancel in the Dom Kirche, Lübeck, under matting which is securely fixed by great nails. I had great trouble to get this matting removed. On my first visit I was not successful, and the next year I was subjected to the continued opposition of the Küster, although I had authority from the Chairman of the Cathedral Committee, but I conquered the Küster and rubbed the brass.

The figure of the bishop is cut out in what we have been accustomed to call the English manner, having a background of stone and not of a diaper on brass. The inscription is incomplete and reads—

> Anno dñi m°cc°lxx°bii in vigilia epiphanie dñi obiit felicis memorie rebe'ndus in xp̄o pr̄ dñs ber . . . . . Sapienter et pie regens eandem xxbii ānis cum plurimorū bonorum incrementis. cui' anima in felice pace requiescat. amen.

The name of the bishop is lost from the inscription, but it is known to have been Bertram Cremen, who died 1377. This may have been the true year of his death, but it is certainly not the date of the engraving of the monument, which is characteristic of the work of some artist a hundred years later or more. Indeed the work looks like sixteenth century work, carelessly finished—as is seen where the background of brass is left untrimmed round the right hand and at the ball of the pastoral staff. The lofty and clumsy mitre, with its classic ornaments, declares it to be far removed from the date 1377, and from the century which produced the earlier examples we have seen.

The vestments are the alb draping the feet, with its apparel of fleurs-de-lis; 2, the stole, of which only the fringed ends appear; 3, the tunic; 4, the dalmatic; 5, the chasuble; 6, the amice round the neck; 7, the mitre; and 8, the maniple on the left arm. In the volute of the pastoral staff is an *Agnus Dei*, and before the Lamb's breast a chalice.

The evangelists at the corners are each represented as having wings and writing his Gospel with his symbol at hand. The eagle is whispering into S. John's ear.

The saints in the tabernacles in the border on the dexter side are, S. Catherine of Alexandria with wheel and sword, S. John the Baptist, and S. Peter. The one on the sinister side is S. Nicolas.

John and Gerard de Heere.

1332. Brussels. 1398.

IN the Museum of Antiquities, Porte de Hal, Brussels there are several brass and stone monuments. The most elaborate and most ancient of the brasses is that to the memory of two knights—John and Gerard de Heere—formerly in the church of Heere, near Saint Trond, a few miles from Liège.

The art is certainly a stage lower than that in the earlier works we have seen; still the design of the whole is good, and the architectural features are richly and effectively executed. The tabernacles in which the saints stand are all richly canopied—having groined roofs The heavenly host is more numerous than in the previous examples; but there is not a musical instrument amongst them.

In both instances the soul is in a sheet held up by the hands of the central figure, S. Peter on His right hand, S. Paul on His left, with an angel and a saint behind each Apostle—making in all seven figures in the niches over the head of each knight. The saints in the side niches are not paired with prophets, but with angels, who are smaller and stand in smaller tabernacles. The heads of the knights rest on pillows held by angels. The faces were probably meant for portraits—at least the artist has succeeded in making the uncle older than the nephew. The armour is a mixture of mail and plate. The jupon of each knight has the same device upon it. In a kind of trefoil is a smiling face surrounded by flowers, and in the spaces between the trefoils a winged creature like a hornet—emblematic, probably, of their characters—all honey to their friends, but hornets to their foes. The baldricks are remarkably formed of a series of ornamented blocks. The misericorde of the younger knight is thrust between the baldrick and the jupon. The position of the heater-shaped shields is that which is so frequently seen on foreign brasses and seldom on English. The same shield—Or, a rampant lion gules appears six times in the surrounding border. The armour of each is a good example of the style that prevailed at the end of the fourteenth and beginning of the fifteenth century, and just before complete suits of plate were adopted. The gambeson, or haketon, is only shown at the wrists: over that is worn the hauberk of mail, of which we see parts at the throat, arms, and thighs: over this is the sleeveless jupon of richly embroidered samite, ending in an escalloped border on the thighs. The shoulders are protected by *epaulières: rerebraces* protect the upper arm: *vambraces* the lower: and under the *coudières*, or elbow-pieces, little overlapping plates are seen. The knees are protected by *genouillères*, and *jamberts* of plate protect the legs. A small gusset of mail is seen behind the knee-joint. The feet are shod by pointed sollerets formed of overlapping plates. The spur has a large roundel.

The inscription is in black letter—

> Anno a natibitate domni m°ccc°xxxii. ultima die mensis marcii obiit dominus johannes de Heere miles cuius anima per dei misericordiam requiescat in pace. amen. Hic jacet dominus Gerardus dominus de Heere miles qui obiit anno a natibitate domini nostri Jhesucristi millesimo tricentesimo xcviii in die beati dyonisi. orate pro eo.

The engraving of the date xcviii and following words is by an inferior workman, put on the monument after Gerard's death. The true date of the brass is probably 1380. The day of S. Dionysius is 9th October.

John de Heere. 1332. Gerard de Heere. 1398.

BRUSSELS.

SIZE 6 ft. 17 62 INCHES

The arch over the head of each knight has a prayer to the blessed Virgin in these elegiac lines—

Vita salus venia lapsorum Virgo Maria.
Luminis etherei stella memento mei.

which may be translated—

"Life, salvation, pardon of the fallen, Virgin Mary, star of heavenly light, remember me."

Beneath their feet there is, in each case, a savage man holding a ragged staff in his right hand, and in his left a chain which is attached to a collar round a lion's neck.

In a periodical, *Le Beffroi*, tom i., livraison ii., published at Bruges, 1863, edited by Mr. W. H. J. Weale, there is an article on this family by M. le Chevalier C. de Borman, in which I find that Gerard de Heers (the spelling of the name varies, Hers, Hairs, Heers, Heere) made his will on 10th October, 1393, at Tongres, in Wygaertz Street; also that he died 9th October, 1398, and was buried in the church of Heere under "une belle tombe plate en cuivre," which he caused to be placed there in his lifetime, and which also commemorated his uncle John. This tomb was stolen by profane hands and sold; after thirty years it was discovered and rescued from the crucible by an amateur of antiquities, who presented it to the museum at Porte de Hal in Brussels. The brass is supposed to have been engraved by an artist of Liège. The hairy man at the feet of the effigy has in German mythology something to do with the entrance into the other world, and the contest between pagan and Christian. A note by the editor of *Le Beffroi* says—

"La forêt est habitée par des animaux sauvages de différentes espèces gardiens de la fontaine de vie et de l'arbre qui porte des fruits d'or.

"Un géant à figure et à membres chevelus, armé d'un sapin déraciné, les domine: ses sourcils s'unissent au dessus du nez. Il refuse ou accorde l'entrée du ciel et se nomme *Pilosus, Orcus, Schrat. Wildeman, Woodhouse, Ogre;* il est le *Heere der dieren*, etc. Près de la forêt se trouve un hôtel ou s'obtient 'le passeport pour l'autre monde.' Cet hôtel s'appelle le *nobiskrug* et porte pour enseigne une figure du géant. C'est l'origine de l'enseigne qu'on rencontre si souvent en Flandre, 'In dem Wildeman.'

"Les hôtelleries de ce nom se trouvaient le plus souvent sur la ligne de démarcation entre deux provinces. L'homme chevelu figure comme tenant ou comme cimier dans les armoiries d'un grand nombre de familles Néerlandaises."

These hairy men are to be seen on several other monuments, always beneath the feet of the Christian who is commemorated.

Bishop Lampertus. Bamberg.

1399.

ON the south wall of the western apse in Bamberg cathedral this monument is fixed. A peculiarity of it is that the symbols at the angles, and the letters, and the lines enclosing them, are all separate pieces of metal. It commemorates Lambert von Bronn or Brun, Burn, Buren, who held various bishoprics and finally Bamberg. He was in favour with the Emperor Charles IV., who made him chancellor of the university which he founded at Prague. He was successively Bishop of Brixen, of Spires, of Strasburg, and finally of Bamberg from 1374 till just before his death in 1399, when he retired to the convent of Gegenbach, of which he had at one time been abbot. The artist has given the features an expression characteristic of an irritable and contentious temperament, which was one of this bishop's failings.

In Baring Gould's *Lives of the Saints*, under July 2nd, we have the story of the appointment of Otto to the Bishopric of Bamberg by the Emperor Henry IV. Otto was anxious to be invested by the Pope besides being nominated by the Emperor, and went to Italy and met Pope Paschal at Anagni, A.D. 1106, and in reward for humility and obedience, so rare in a German bishop, the Pope "conferred on him the right of bearing the archiepiscopal pall and crozier four times in the year in addition to the four times in which every Bishop of Bamberg claimed that right. What was the origin of this curious custom is not known." Hence this effigy wears the pall and carries a crosier as well as the pastoral staff.

Bamberg was subject to no archiepiscopal control.

The quarterings on the shield are 1st, Strasburg; 2nd, Bamberg; 3rd, Spires; 4th, Brixen. On the inescutcheon is the family badge of the bishop, a fish-hook.

The inscription as it stands on the brass is:—

✠ Anno · domini · millicimo · c.c.c. · nonagecimo · nona · idus · julii · obiit ·
· rp · dns · lampertus · olim · epus · babenbrg · hic · sepultus ·

Nona should be nono, agreeing with anno and making the date 1399. R.p. = reverendus pater.

There is an excellent woodcut of this brass in vol. ix. of the *Archæological Journal*, and a description by Mr. Nesbitt, to which I am indebted for the brief history of the bishop's career.

Eight Monuments at Nordhausen.

Syma (1400) and John (1410) Segemund.

OF the eight engraved brass monuments in the chapel of the hospital of S. Chriaci at Nordhausen this is the largest, and like all the others is in a black flat wooden frame. It will be found on the north wall, and commemorates the founders of the institution. The inscription has been strangely arranged. Along the top are the words—Anno Dñi mcccc. Along the bottom—Ꝏ Syma Segemūd.

On the dexter side—xii die bte Astathe Ꝏ Johēs Segemūd anno dni mcccc.x.

On the sinister side—Fundatores hui' hospital's quorū aie requiescāt ī pace. Amen.

A prayer ascends from the hands of each and is incensed by angels in the clouds. One brother prays—Memento mei dñe ī regno suo. The other—Miserere mei deus secundum

The letters are formed as if of ribbons turned over and folded to give the proper forms, and after each word is a stop formed of different grotesque shapes, but the brass was so weakly incised and has been so much worn that these do not come out distinctly. The inscription is on a fillet surrounding the brass, and three inches apart from it, with the evangelistic symbols at the corners. The Gothic canopy with its ogee arch has no groined roof, and has a flat embattled top. The costumes are very simple—one brother

Bishop Lamprechtus, 1399.

BAMBERG.

SIZE 63 BY 43 INCHES.

John and Syma Segemund, 1400 and 1410.

NORDHAUSEN.

SIZE 77 BY 52 INCHES.

Henrich de Urbech, 1394.

NORDHAUSEN.

SIZE 26 by 15 INCHES.

Jacob Capillan, 1395.

NORDHAUSEN.

SIZE 23 by 19 INCHES.

Herman de Werthere, 1395.

NORDHAUSEN.

SIZE 25 by 19 INCHES

Katerina Verter, 1397.

NORDHAUSEN.

SIZE 23 by 20 INCHES.

wears a hood. The escutcheon and the crest have the same strange device, and on the shield it is Party per fess and counterchanged.

The thuribles in the hands of the angels are of different shapes, and probably copied from valuable silver originals.

There are two brasses without date, but of the same period as the others. They are numbered 1 and 7. No 1 is to a member of the De Werthere family, as may be seen by the escutcheon. All the head and a large portion of the body has been lost from the brass, but is restored and painted on wood. The figure wears a chain of massive links over the shoulder, from which round dog-bells depend. and there are smaller bells at the waist. The cote-hardi, buttoned down the front, is like an elastic garment, without skirt. There is no reproduction given of this fragment.

Henrich de Urbech. 1394.

THE chronological order has been slightly departed from in order to get these small monuments from the hospital or home for old people at Nordhausen together. As examples of costume and of the work of a local artist they have characteristics which give them a special interest.

The earliest measures 26 in. by 15 in., and its inscription is—

ANNO DNI M°ĈĈĈ.XCIIII. NONAS OCTOBRIS OBIIT HENRICH DE VRBECH. CVIVS ANIMA REQVIESCAT IN PACE.

The canopy is Romanesque in character: the arch over the head of the figure has a groined roof. he is kneeling with his hands devoutly joined, while he utters the prayer, "Miserere mei Deus."

The costume is that of a man of fashion, and such as was worn in the reign of our King Richard II. A very short tight-fitting cote-hardi, buttoned down the front, with a conspicuous girdle, and large and loose sleeves, which spread out at the cuffs like a mitten. This cuff and the long toes of the shoes are peculiarities of the time. The shoes were called *Cracowes*, and were probably introduced into England by some of the followers of Richard's queen, who was a granddaughter of John, King of Poland, of which Cracow was the capital.

Jacob Capalan. 1395.

NEXT in order of date is that of a priest kneeling under the groined roof of a canopy, remarkable for the architecture of its side supports. The vestment looks like a wide-sleeved surplice, and the maniple is over the right wrist—its usual place being over the left.

The inscription is in Lombardic capitals, and reads—

✠ ANNO DNI M CCC NONAGESIMO QVITO IN DIE GEORII OBIIT JACOBVS CAPILANVS.

Quito is for quinto. Georii, probably for Georgii.

The measure is 23 in. by 19 in.

Herman de Werthere. 1395.

THE date of the next is also 1395, and commemorates Herman de Werthere, who is kneeling, and might be supposed to be praying to the open mouthed monster that crests his helmet. The skirt of his cote hardi is cut extremely short, while its sleeves are cut long. It is evidently the portraiture of a young man whose hair has been fashionably cut under the guidance of a basin, and whose cap and feather are of the newest mode.

The device on the shield is: On a bend a greyhound courant.

The inscription is in Lombardic capitals, like the last

✠ ANNO DOMINI M°CCC°XCV. IN DIE ALBANI OBIIT HERMANVS DE WERTHERE.

Katerine Verter. 1397.

AN RELATION of the last is here commemorated, but if we read the inscription we shall find a variety in the spelling of the name.

✠ ANNO DOMINI M CCC XCVII. FEIA SEXTA ANTE PALMA OBIIT KATERINA VERTER.

In the year of the Lord 1397, on the Friday before Palm Sunday, died Katerine Verter.

Feia is for feria.

If there were no name the shield and crest would point to the same family. There was not room for the word "Verter," and so it is placed in small letters at the base of the right-hand column which supports the canopy. The artist has proved his inventive power in the variety of his canopies and their supports.

The dress is very simple. A close-fitting gown with baggy sleeves and cuffs that widen over the hands; an ample cloak. On the head is a loose kerchief, and part of the dress in front was evidently scalloped according to the prevailing fashion.

Hinrich Urbech, Senior. 1397.

THIS is probably the father of the Hinrich who died in 1394, and if so it goes to show that the seniors were as dressy and as buckish as the juniors in those far-off days. His cote-hardi is conspicuously ribbed and scalloped, the girdle gaily ornamented. His *Cracowes* are very fashionably silly, and his hose are as tight as those of an athlete. His thin and curly hair and his moustache and short beard give the appearance of age which the portraiture of the other Hinrich does not possess.

The flat ogee-like arch varies the canopy from any of the previous ones, but the artist's love for the Romanesque has introduced gables and round-arched windows and an embattled parapet that his arch seems too weak to support.

The difference in the positions of the fishes when on the shield and when used as a crest may be a German fashion.

The inscription is—

✠ OBIIT HINRICH VRBECH SENIOR ANNO DI. M.CCCLXXXXVII.

Miserere mei. *c.* 1400.

NUMBER Seven differs from the others in one or two points. The canopy is architecturally better. The symbol of the Trinity we have not seen before. The trefoil united into *one* by a circle, out of which *one* hand is pointing in blessing, is an apt symbol of the triune God, to Whom the prayer of the suppliant below is addressed—"miserere mei."

The chief peculiarity of the costume is in the baldrick that passes over the right shoulder and across the breast. It looks like a flexible branch from which the smaller twigs have been lopped. It passes through coronets, and bells with clappers are suspended from it. Other bells of globular form hang from the waist by cords several inches long. This fashion of wearing bells appears to be of German origin: in a note in Fairholt's *Costume in England*, p. 142, it is stated that "small bells were worn as ornaments by the Emperors of Germany and the nobles in the twelfth and thirteenth centuries." Breitkopf, in his *Ursprung der Spielkarten*, has given a plate of this "ancient German princely bell costume," as he terms it

These examples from Nordhausen seem to have been by the same artist, whose works display less manipulative skill than others of the same era. It is because they present a variety in style, and point to a local studio, rather than for their merit as works of Art, that illustrations of them are given

"Miserere mei," 1400.

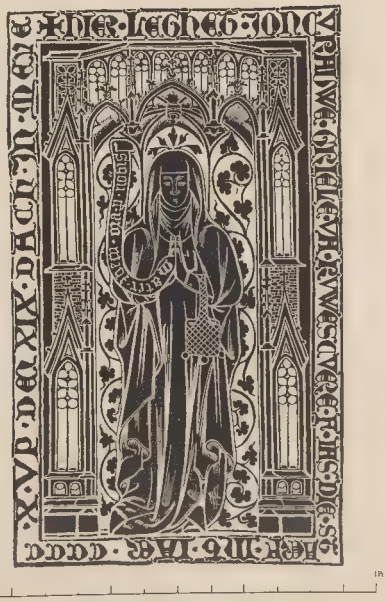
NORDHAUSEN.

SIZE 45 by 34 INCHES.

Hinrich Urbech, 1397.

NORDHAUSEN.

SIZE 23 by 20 INCHES



Griel Van Ruwescuere, 1410

BRUGES.

SIZE 17 by 10 INCHES

Joris de Munter and Wife. 1439

BRUGES.

SIZE 98 by 60 INCHES.

Griel van Ruwescuere. Bruges.

1410.

A CHOICE little engraving found in a recess in the north wall of a chapel in the house of the Lady Superior of the Beguinage at Bruges. There is also a plaster cast of it in the Museum of Antiquities at the Beffroi. The length is only 17 in., breadth 10 in. It is to the memory of the young lady Griel Ruwescuere. She stands in a Gothic niche of some richness of design, and is in the dress of a nun or of the Beguin sisterhood. From her left hand hangs a reticulated bag, in fact her reticule or forel, in which is probably her book of devotions, and from between her supplicating hands issues the prayer, Mater Jhesu ora p. nobis.

The brass was probably put up before her death, as the date seems to be in poorer letters, put in by an indifferent workman, who omitted the "M" in the date. The true date of the work is probably 1390 or earlier. The inscription is in Flemish.

✠ HIER LEGHET JONCVRAVWE GRIEL VA RVWESCVERE F. IAS
DIE STAERF INT JAER CCCCX VP. DEN XIX DACH IN MEYE.

Here lies the young lady Griel van Ruwescure, Jan's daughter,
Who died in the year 1410, on the 19th day in May.

There is an engraving of this brass among the advertisements in Part 2 of Haine's *Manual*, as a specimen of Mr. Weale's proposed book on *Continental Brasses and Incised Slabs*, a book which has never been published.

Joris de Munter and Wife.

1439 Bruges. 1423.

BRUGES cathedral is rich in monuments. This remarkable one will be found on the wall on your right as you enter the baptistry. It commemorates Joris de Munter and his wife. She died 1423, he in 1439. They are robed in winding sheets which cover their heads and bodies, and which, by the skilful use of a few bold lines, the artist has made to drape with much grace. The crosses on the breasts were metal crosses, which were so placed when the body was laid in its brick grave.

Although they have pillows on which their heads may repose, still the general aspect of these now mural figures suggests the idea of ascension. Beneath their feet there is nothing to stand upon but the wings

of angels who are in full flight. The background, too, is in one continuous piece—no canopy—no niche—no place for them to remain.

The diaper pattern on the background is peculiar. Mr. Weale has said that a piece of cloth with this diaper on it now exists in a museum, I think he said at Stettin. He called it "Lucca cloth." So that the artist did not invent the background, but copied it from embroidered or woven cloth.

The inscription in Flemish is—

HIER LEGHET JONCVROUWE JAKEMINE JANS DOCHTER VANDR BRUCGHE SEER JORIS SMUNTERS WYF WAS DIE STARF INT JAR MCCCC EN XXIII DE VII STEN DACH VO APRIL BID GODE OVE DE ZIELE. HIERE LEGHET D'HEER JORIS DE MUNTER SHEER JANS ZONE DIE STAERF INT INT JAER MCCCCXXXIX DE XXV STEN DACH IN MEYE BID OVER DE ZIELE

Here lies the young lady Jakemine, daughter of Jan van der Brucghe, Mr. Joris Munter's wife, who died in the year 1423, on the 17th day of April. Pray God for her soul. Here lies Mr. Joris de Munter, Mr. Jan's son, who died in the year 1439, on the 25th day in May. Pray for his soul.

There are fourteen shields: eight on the pillows, and six on the surrounding border. The two at the top and bottom have the bearings of the two families impaled. And it is very likely that the scutcheons on his pillow bear the arms of his father and his mother, and those on her pillow of her father and her mother, which appear again in the borders at the sides. On his shield are ten bezants, which refer to his name,—Munter the minter.

A Priest. Erfurt.

1420.

"PIETER Vischer's Vater gemacht." So said the caretaker of the cathedral to me as she pointed to this brass. It is on the floor, inside the chancel gate, partly covered by a canon's stall, and very much worn. If Peter Vischer's father designed this, he has shown us that his genius could break away from the conventionalities of other artists. The architecture is well drawn, and clearly represents a canopy or baldichino overhanging the head of the effigy. In the gallery above is a demi-figure of the Ancient of Days surrounded by clouds, holding in His left hand the heart of the deceased, while His right hand is upraised in blessing. This is peculiar, and the only example I know of on a brass. On his right and left are angels striking their golden strings.

The whole of the upper part is so worn as to be almost obliterated. The legend on the north side is hidden by the canon's stall, and on the east and south too much worn to be deciphered. The date can be read:—

Anno dni m°cccc°xx.

The vestments are most gracefully and artistically pictured. The introduction of the few lines of shading gives great life and richness to the soft luxuriant folds. His skull-cap or zuchetto with its little tassel at the top is of a peculiar shape, the amice is stiff and angular, and simply ornamented with quatrefoils. The chalice looks as if made of glass, it is so thick. We see too much of the inside of it for good perspective.

A Priest, 1420.

ERFURT.

SIZE 95 by 33 INCHES.

Bishop Peter, 1456.

BRESLAU.

SIZE 92 by 67 INCHES

Bishop Peter. Breslau.

1456.

ON the floor south of the high altar in Breslau cathedral, and inserted in square marble tiles, this monument will be found. It is a good example of a brass in which the peculiar German method of low relief is employed. This is seen in the face, where the point of the nose was originally much higher than the rest of the surface of the brass. The face not being incised has a rounded natural appearance which it is not possible to reproduce by "rubbing." The earliest brass in this style is at S. Peter's Brunswick, to John de Rintelen, 1376.

As a work of art it is poor both in drawing and execution. The background is roughly and carelessly crosshatched, and this was probably overlaid with colour.

The inscription reads -

Reverendus in XPO. pater ac dominus dns. Petrus dei gracia Epūs
Wratislaviensis obiit anno Dñi mcccclvi° mensis Februarii die sexta.

Part of the date is in a different letter and may have been added after his death. Wratislava is the original name of which Breslau is a corruption.

There is an interesting and valuable account of this bishop and monument by Mr. A. Nesbitt in vol. xi. of the *Archæological Journal*, 1854, from which I have gained much information. He was the second Bishop of Breslau of the name of Peter, and was called Nowack, from a village in Silesia where he was born of humble parents. He rose to be dean, and was unanimously chosen bishop by the canons in 1447, and Vicentius, Archbishop of Gnezen, confirmed their choice. He ruled the see prudently and to its great advantage for nine years, and died on the 6th of February, 1456, in the castle of Ottmuchau, near Neisse, and was buried in the cathedral on the 9th.

The vestments are very plain. The alb has no apparel. The tunic is also unornamented, and the fringes of the stole are not broader than itself, as was the case in all our earlier examples. The chasuble is without the orfrey down the front and over the shoulders, like a pall, and the mitre differs slightly in form from any we have hitherto seen. The pastoral staff has a conspicuous vexillum attached to it.

I should like to unclasp that book to the right of his mitre and read its sacred pages. The heads of the creatures near his shoulders, and the queer fish at his right side and the noisome dragons at his left, are sufficiently fearsome to put the bishop's faith to the test.

The weepers at the sides have no saintly symbols, and most probably represent what Mr. Nesbitt says, namely, officers of the Church on the bishop's right, and officers of the bishop's household on his left. The two at the top to the right of the bishop may be the dean with a large cap, and the senior canon with a scull-cap and a book in his hand. An almuce of fur envelopes the shoulders of each, the dean's looking the richer. The two below have baggy caps, long gowns and capes, and hold in front of them candles, very large and long and ornamented with a spiral band. The candle is the mark of an acolyte. Of the lowest pair the first wears a hood over his head, almuce on shoulders, and ample gown. The other wears a cap and carries a large book on his shoulder.

Of the six figures to the left hand of the bishop the first may be the "learned chancellor," with his book and long robe. The second, the chief butler, with a bottle, a bunch of keys, and a purse suspended from his girdle. If there were no sword by his side his short skirt and general appearance would suggest the gay vivandier.

The first of the middle pair wears a sleeveless smock and carries a long scroll, and may represent the chief accountant or clerk of the works at the mines, as the bareheaded workman behind him is similarly smocked and bears a miner's pick and wallet, and is probably the head miner.

The chief huntsman with his dog and the physician with a bottle may be represented by the two lowest figures. For an illustration of a physician of the fifteenth century see Fairholt's *Costume in England*, p. 171, where the figure is very like this, and in the same attitude and dress, and holding up a bottle.

The angles are occupied by shields, of which the first on the left at the top is for the Duchy of Silesia: Argent, an eagle displayed sable, on which is a crescent of the field. The second has six fleurs-de-lis, three, two, and one, and may be for the see. The third is said to be Gules, a rose argent, for this bishop, and the wolf on the fourth may be for a Silesian family of the name of Wolfen.

For information Mr. Nesbitt refers us to Dluglossi, *Hist. Pol.*, bk. x., also to the *Lives of the Bishops of Breslau*, published in the collection of *Rerm. Silesm. Scriptores*, edited by Von Sommersberg.

Martin de Visch. Bruges.

1452.

IN the chapel of SS. Crispin and Crispianus, in the cathedral of Bruges, is this mural brass. It commemorates Maertin de Visch, Lord of Capelle, who had such a charming address that he captivated and married three ladies of property all of the same name, Capelle. He is represented as standing on a lion which is couchant, though not heraldically, on a pavement of square tiles. The diaper on the wall behind him is covered all over with flowers, and the image of a little dog with a collar of bells, and under him the word "Moy," which Mr. Weale says means *Gentillement*. See *Bruges et ses Environs*, p. 103.

The bearing on the shield is four crosses fitché and two *fishes*, which may be said to be hauriant and addorsed. These refer to his name, which was Visch, that is Fish. His tabard is emblazoned with this device, it is also on his sleeves and on the shield behind his head. His helmet, suspended above his head, is crested by a fish, on each side of which are the tail feathers of a large bird.

The tabard must have been richly enamelled with heraldic colours, as all its surface, except the delicate outlines of the fishes and crosses, was scored with lines to receive the colours.

The armour is all plate, except his gorget of mail. The mantling of the helmet is cut into bold and graceful foliage and secured by a coronet.

The symbols of the Evangelists at the corners are not in the usual places. S. John and S. Matthew are right, but S. Mark is here at the right hand bottom corner, S. Luke in the other.

The inscription is in Flemish, and reads—

> ✠ Hier ligt begraven maertin heere van der Capelle, ridderre, die staerf int jaer ons heere dunst heer hondert twee ende vichtich den xxvii dach van maerte voor paesschen. bit over de ziele.

Here lies buried Sir Maerten van der Capelle, Knight, who died in the year of our Lord one thousand four hundred two and fifty, on the 27th day of March, before Easter. Pray for his soul.

The outer border of the monument is composed of a succession of horse bits.

There is an inaccurate wood engraving of this brass in Reusens' *Eléments d'Archéologie Chrétienne*, tome ii. p. 319.

Martin de Visch, 1452.

BRUGES.

SIZE 95 by 49 INCHES.

Isabella, Duchess of Burgundy. Basle.

c. 1450.

FOR a rubbing of this interesting fragment I am indebted to the Rev. C. G. R. Birch, who has also kindly sent me a MS. copy of the long inscription, which does not record the death of any one, but the foundation of perpetual prayers for the souls of certain persons mentioned. From the inscription, several words of which are wanting, we learn something of the pious, at the same time cautious, frame of mind of the Princess Isabella of Portugal. It states :—

The most illustrious and powerful Princess Isabella, daughter of John, King of Portugal and Algarbia, and Lord of Ceuta, Duchess of Burgundy, Lotharingia, Brabanzia, and Limburgia, Countess of Flanders, Artois, Burgundia, Palatine of Hainault, Hollandia, Zealandia, and Namurcia, Marchioness of the Holy Empire, and Lady of Frisia Salinis and Machlin, happily moved (thereto) founded in this conventual church of the Carthusian Order, situated in the Lesser Basle, two Anniversaries and two Religious of the same order, (to be) perpetual intercessors with God, to celebrate two masses on any day for the health of the souls of the most excellent Prince Lord Philip, Duke of Burgundy, her husband, and also the Lord Charles, Count Quadrilensis of Burgundy, their son, and for the prosperity of themselves while they live and when they shall have left this life, for the refreshment of the souls of the departed of illustrious memory, the King and Queen of Portugal, the Duke and Duchess of Burgundy, the fathers and mothers of the aforesaid Lord and Lady, and of all others . . . . . for whom the aforesaid Duchess intends prayer to be made. Which two aforesaid Religious of the Carthusian Order from this time forth shall hold and inhabit cells marked first letter (e) and second letter (f), situated in the great cloister of that often mentioned existing church. To which foundation and perpetual participation in all and singular prayers and other spiritual blessings made and to be made by all and singular Religious of that said church, the forementioned most Illustrious Lady gave and conferred upon them the sum of 1700 florins . . . . . and in addition she fitted a chapel appointed for the celebrating of masses of this kind with a chalice, candelabra, bread basket, cruets, holy water sprinklers, and other requisite silver vessels, a chasuble, linens, and other ornaments required for . . . . .

And she gave very many other goods to the aforesaid Carthusian Order, for which cause the Religious, the prior and convent of the said church were well content, and promised under obligation and hypothec of the temporal goods of their monastery, to continue and to carry on the said foundation in the manner and form above set forth, and according to more ample tenor . . . . . of the aforementioned gift . . . . . "confectarum." . . . . . These things were done in the year of the nativity of the Lord 1433.

The mother of this Lady Isabella was Philippa, daughter of John of Gaunt, Duke of Lancaster, and a sister of King Henry IV. of England. Philippa died in 1414, and her husband, King John of Portugal, died in 1433, the year of the foundation of these masses. John became Lord of Cepte, or Ceuta, in 1415. Cepte was a city and fortress of the Moors in Africa, opposite Gibraltar, which John and his valiant sons captured. It is said to have been on seven hills, hence its name from septem.

This brass is now in the cathedral of Basle in Switzerland, and has been placed against the wall.

In the centre of the composition there is a great gap, but we can see all that was intended. The Lord's body has just been taken down from the cross and placed on the knees of the blessed Virgin. An angel above her right shoulder holds the crown of thorns, another to her left the spear. S. Andrew stands behind the kneeling figure of Duke Philip the Good, who is dressed in a tabard and wears the collar and badge of the Golden Fleece. His son Charles, afterwards Charles the Bold of Burgundy, kneels behind his father, similarly attired. Above his head is an escutcheon ensigned by the collar and badge of the Golden Fleece, and in the top corner is the motto of the order—AUTRE N'AURY—which meant that the knight of this order would accept *no other* knightly distinction.

This order was founded by Philip at Bruges on the occasion of his marriage with Isabella, his third wife. She arrived at Sluys in November, 1429. John Van Eyck had been sent to Portugal in 1428 to paint her portrait, this so favourably impressed the duke that her reception was most enthusiastic, and the Order of the Golden Fleece was instituted on the 10th January, 1430, in honour of the marriage day, and the motto "*Autre n'array*," at first meant that he would have no other wife. -See *History of Charles the Bold*, by J. F. Kirk, vol. i. p. 96.

The order was said to be founded "to the glory of God and the blessed Virgin and the holy Andrew, patron saint of the Burgundian Family."—See Motley's *Rise and Fall of the Dutch Republic*, vol. i. p. 38.

On the other side of the cross we have the kneeling figure of the Lady Isabella attended by her patron saint, Elizabeth of Hungary, bearing her emblem, three crowns, because of her piety as a maiden, a wife, and a widow. The two little figures kneeling behind the Duchess cannot be her children who survived her, for her last and only surviving child was Charles, afterwards the Bold, who was born on 10th November, 1433, the Vigil of S. Martin, and so he was baptized Charles Martin, and on the day of his baptism was invested with the Order of the Golden Fleece, and with the title of Count Charolais as heir to the duchy. Perhaps these little kneeling figures were the infants who died before Charles was born. Crosses are above their praying hands, and over their heads are shields with the duke's quarterings, not ensigned with collar of the Golden Fleece, but differenced with a label of three points. Higher up in the corner is a strange device like an enclosure surrounded by palings, and over it a shield on which Burgundy and Portugal are impaled—husband and wife united—with the motto on a fillet, *Tant que je vive.*

Two events seem to have combined to move this princess to found these masses in 1433, namely, the death of her father and the birth of her son in that year. The date of the engraving is after that year and before 1467, when her husband died, as he was alive when the inscription was written.

Bishop John Avantage, 1456.

AMIENS.

SIZE 21 BY 52 INCHES

Isabella, Duchess of Burgundy, 1450.

BASLE.

Eghardus de Hanensee, 1460.

HILDESHEIM.

SIZE 78 BY 30 INCHES

Bishop John Avantage. Amiens.

1456.

FOR a rubbing of this delicate engraving I am indebted to the Rev. J. A. Boodle, who copied it many years ago. It is on the south wall of a chapel, south of the choir aisle in the cathedral of Amiens, and commemorates the fact that Bishop John Avantage founded in his lifetime a daily mass. He is said to have died 1456.

The background is charmingly diapered with birds and flowers, and branches of the palm.

The Virgin is seated in a wide chair with the Holy Child on her knee, holding an apple in her hand — that emblem of the fall of man. The bishop kneels before her, his mitre on the pavement, and holding his pastoral staff between his hands in the attitude of prayer; behind him stands S. John, his patron saint.

The inscription is—

✠ Sacent tous que reverend pere en Dieu mons' maistre Jehan Avantage jadis evesque d'amiēs fondacn so vōāt en ceste chapell messe perpetuelle qui chuñ jour doibt estre dicte basse par ung de l'universite des chapellaiñ de ceens tantost apres la messe du bretō et apries le son de la cloche quil dōna pour sōner la d. messe et pour chune faulte xbi. d. damende et restauratiō de messe a appliquier aule . . . . . d. chapellains se haulte messe ou cōvēciō del d. chapellains ne prorogneñ la dicte heure et aussy a fōde le d. r.p. par auant la d. messe quatre obis et messes haultes a dyacre ✠ 'subdyacre et deux choriste aule tiers jours des mois de frebier, may, aoust et novēbre cōme appert pl' aplaiēs lettres sur ce faictes dont les copies soī ou messel ql dona a la d. unibsite po dire les d. mess . .

Let it be known that the reverend father in God, Monsieur Master Jehan Avantage, formerly Bishop of Amiens, founded during his lifetime, in this chapel, a perpetual mass, which every day must be said low by one of the university of chaplains here soon after the mass of the Breton, and after the sound of the bell which he gave to toll the said mass; and for every omission there will be a fine of sixteen (denier) pence, and the omitted mass shall have to be said, besides the fine put on the said chaplains, unless high mass or the agreement (convencio) of the said chaplains defers the said hour. And the said reverend father also founded before the said mass four obits and high masses, with a deacon, sub deacon, and two choristers, on the third day in the months of February, May, August, and November, as appears with more detail in the letters about this matter, which are in the missal he gave to the said university to say the said masses.

Eghard de Hanensee. Hildesheim.

1460.

ON the wall of the cloister of the Dom Kirche, Hildesheim, three engraved brass monuments are to be found, of which this is one. It commemorates a prepositus or dean. His vestments are alb, dalmatic, and maniple—the usual dress of a deacon; but as both dalmatic and maniple were marks of dignity and honour, they are not inappropriate to the dean. If the alb had an apparel, it is hidden by the escutcheon. The dalmatic is simply ornamented by circles. In his hand is a book of the Gospels called a Text, on the cover of which is engraved the figure of the Saviour, seated on a rainbow, in the act of benediction—such a figure is called "The Majesty." The Textus was frequently thus adorned, being also sumptuously bound in gold, silver, and precious stones. In Pugin's *Glossary of Ornament* he quotes the words of Rupert, Bishop of Tuy, who wrote in the twelfth century, "Books of the Holy Gospels are deservedly adorned with gold and silver and precious stones, for in them shines the *gold* of heavenly wisdom, and the eloquence of truth has the brightness of *silver*, and as *precious stones* is the effulgence of the miracles which the hands of Christ have wrought."

The pillow under his head has the usual four tassels, and its peculiarity is that it is represented as being in a case, the cords of the open end being strongly portrayed. His cap looks as if made of silk or velvet, with a little button-like projection at the top. The face is evidently meant for a portrait—there is a good deal of individuality in its expression. The architecture of the canopy discovers much carelessness in its execution—the lines enclosing the circles along the top are not parallel, and the burin of the engraver has invaded the border of the evangelistic symbol at the left top corner. This slip of the burin is hardly ever seen in the earlier works, but is of frequent occurrence in the later engravings.

The symbols are not in the fourteenth century order, but in the earlier. The winged man for S. Matthew here takes precedence of the eagle of S. John.

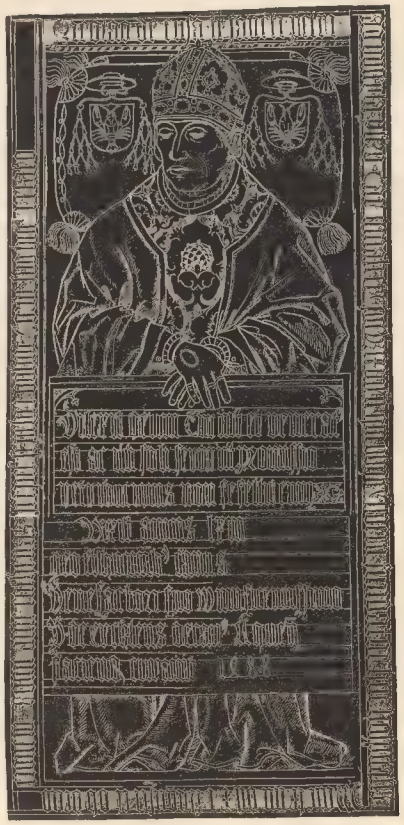
The inscription, in black letter, is—

> Anno dñi mcccclx kalendas decembris obiit venerabilis dominus Eghardus de Hanensee prepositus per longa tempora ecclesie Hildensis et prepositus ecclesie Sancti . . . . . orie meritus cuius anima requiescat in pace amen.

In the year of our Lord 1460, on the Kalends of December, died the venerable dominus Eghardus de Hanensee, Provost for a long time of the church of Hildesheim, and Provost of the church of Saint . . . . . Who did good service. May his soul rest in peace. Amen.

The word after "Sancti" is very indistinct, and "pace amen" are very small on the inner border line.

The shield at his feet is raised half-an-inch above the surface, and the bearing is that of his family, A chanticleer ambulant for Hanensee, a rebus, as "Hahn" is a cock.



Cardinal Cusanus, 1464.

CUES.

Georius de Lewenstein, 1464.

BAMBERG.

Cardinal Cusanos. Cues.

1464.

THIS memorial is on the chancel floor of the chapel of the hospital for old men at Cues, and commemorates the founder, Nicolaus Chrypffs, or Krebs, son of a fisherman at this village on the river Moselle. He was born in 1401, and his intelligence as a boy having been noticed by Duke Ulrich von Manderscheid, he sent him to the school of the Brethren of Common Life, at Deventer. Subsequently he was a student at the University of Padua, and became Doctor of Laws at the age of twenty-three. Not liking legal practice, he turned his mind to divinity, and became profoundly learned in Hebrew, Greek, Latin, and mathematics.

In 1433 he appears to have been Dean of Florenstifft at Coblentz; then Probst at Münster Maynfeld; and later, Archdeacon and Prothonotary at Lütich. At the Council of Basle in 1432 he spoke in defence of the supremacy of Councils over the Pope. His book, *De Catholica Concordentia*, was finished for the council in 1433, in which he argued that the papal dignity is not connected with the chair, but is got from the dignitaries of the Church, and that princes are subject to the Pope only in matters of Faith.—See *Real Encyklopädie fur Protestantische Theologie und Kirche*, von Herzog und Plitt, Dritter Band.

Ciaconii, in his book *Vitæ et Res Gestæ Pontificum et Cardinalium*, tom. ii. p. 974, says of this cardinal, "Adhuc juvenis cum Basileensibus Consilii potestatem extulit, et cum vidit eorum peruicaciam eò vergere, ut schisma exciteretur, sententiam insanam detestatus, Julianum Cesarium quem patrem et Præceptorem suum nuncupavit et Aeneam Sylvium secutus, pro Eugenio cõtra illos decertavit." He also wrote a letter to the Archdeacon of Treves, "in qua de Summi Pontificis potestate optimè disserit et Schisma diabolicum crimen nominat." From this we see that when he found that to uphold councils in opposition to the Pope was only to encourage schism, he changed his mind and declared schism to be a sin of the devil. Pope Nicolas V. made him a cardinal in 1448. In 1450 he became Bishop of Brixen, and in 1464 died at Todi, in Umbria.

In 1461 Pope Pius II. was desirous to conciliate Louis XI. of France by making cardinals of some French bishops of indifferent character. This was strongly opposed by all the cardinals consulted among others by Cardinal Cusa, who alone raised any considerations of the good of the Church. He pleaded with the Pope the decrees of the Council of Constance, limiting the creation of new cardinals. He said, "I cannot flatter; if you can bear to hear the truth, I approve of nothing which is done in the Curia. No one does his duty; everything is corrupt. Neither you nor the cardinals care for the Church. There is no observance of its Canons, no reverence for its laws, no diligence in Divine service. All are given to ambition and avarice. If I ever speak about reform I am laughed at. I am of no use here; let me go away; I cannot endure these customs; I am an old man and need repose. As I cannot be of any use to the Church, I will try to live to myself." Then the austere honest old man burst into tears. He went away almost heart-broken. He saw the need of a sweeping reform of the Curia and saw its hopelessness. He was the last survivor of those who had hoped to reform the Church from within.—See an article in the *Saturday Review*, 17th May, 1884, on "Suppressed Passages in the Autobiography of Pope Pius II.," by Æneas Sylvius Piccolomini.

Several years before Cardinal Cusa died he founded in the river-side village of his birth a hospital for thirty-three old men, because Christ was thirty-three years on earth. His money and his library of Latin and Greek books he bequeathed to the hospital.

On the brass he is represented as habited in a scull cap and jewelled mitre, an ample cloak or cope without a morse, and underneath this a dalmatic embroidered with the pomegranate. A frill is seen at each cuff and also round the neck, which was probably an ornament to the alb. The gloved crossed hands and dignified face give the portrait an aspect of repose.

On the great pillow behind his head are displayed two cardinal's hats and two scutcheons, the bearing on each is Or, a crab rouge, for Krebs, a rebus on his name.

The inscription round the border reads—

Nicolaus de Cusa t't Sancti Petri ad vincula pbr̃e cardinalis et ep̃o Brixinẽ qui obiit Cuderti fundator hui hospitalis mcccclxiii die xi Augusti et ob devocionem Rome ante cathenas sci. Pet'. sepeliri voluit corde suo huc relato.

The words in front of him are—

Dilexit Deum timuit et veneratᵗ est ac ultᵒ sol. seruvit promissio retributionis non fefellit eum. Vixit annos lxiii. Deo et hominib' carus Benefactori suo munificentissimo P. de Ercklens decan' Aquen. faciend curavit 1488

To Nicolaus de Cusa, in the diocese of Treves, Priest Cardinal of S. Peter ad Vincula, and Bishop of Brixen, founder of this hospital, who died at Todi 1464, on the 11th day of August, and on account of his devotion wished to be buried at Rome before the chains of S. Peter, his heart being brought back here. Cothenas is an error for cathenas.

He loved God, feared and reverenced Him, and served Him only; the promise of reward did not deceive him. He lived sixty-three years, to God and men dear. P. de Ercklens, Dean of Achen, erected this monument to his most munificent benefactor, 1488.

This cardinal was one of the most eminent men of his time,—equally pious, eloquent, and learned. He was appropriately named "The Bright Star of Germany," and had his advice in matters of Church reform been listened to and energetically followed up, it is probable that Luther would have had no place in ecclesiastical history. Of him it is written, I quote from Ciaconii, "Magnarum virtutum vir, et clarum Germaniæ sidus a nonnullis appellatur; a Cardinale Bellarmino æque pius, ac doctus; a Posseuino sciētiis pene universis expolitus, canonum peritia eximius aliisque dotibus excultus; a Trithemio in divinis scripturis eruditissimus, Theologorum sui temporis facile princeps. In secularibus literis egregie doctus, Philosophus, Rhetor, Mathematicus celeberrimus, ingenio subtilis, eloqui dissertus, linguarum Hebraicæ, Græcæ, et Latinæ peritus, vita et conversatione integerrimus, et singulariter devotus, sincerus, ac fervidus salutis animarum amator qui in Germanicis legationibus multa, eaque utilia pro Ecclesiæ reformatione, et præcipue ordinis Benedictini constituit."

Georius, Count de Lewenstein. Bamberg.

1464.

IN the large chapel on the south side of the cathedral of Bamberg are forty-two large brass monuments in low relief and three engraved ones. The engraved monument here reproduced is to the memory of Georius, Comes de Lewenstein, a canon of the church. His dress differs from any we have hitherto seen. The vestment falling to the feet may be the alb, but the next, if it be a dalmatic, is not slit up at the sides, and is fuller of folds than any previous example, and has small cuffs of fur. The almuce is also of fur and has numerous pendant tails of fur. The cap seems a comfortable shape. A Textus is in his well-formed hands. Behind him is a fringed curtain with great pomegranate flowers upon it. At his feet is a shield on which is a lion on a rock. His name is "Lionstone." The same device is the crest on the helmet that is so richly mantled.

The quatrefoils at the corners contain shields of arms. The first is a crowned lion on a rock; second is similar in form to that borne by Auvergne; third, a man with mitre in his left hand; the fourth bears Party per fess in a chief a demi-eagle displayed, and three roses in the base.

The inscription is in a novel form of Roman capitals.

ANNO DN̄I MCCCCLXIIII. DIE SC̄I LAURENCII OBIIT VEN̄LIS NOBILIS DN̄S GEORIUS COMES DE LEWENSTEIN CANC̄US ECC̄E HUIUS AC SC̄I JACOBI P̄PTS (prepositus) CUIUS AĀ IN PACE QUIESCAT.

In the year of our Lord 1464, on the day of S. Laurence, died the Venerable Noble Dominus George, Count of Lewenstein, Canon of this church, and Provost of S. James'. May his soul rest in peace.

Bishop Wheoderic de Buchenstorf. 1466

NAUMBURG

SIZE 28 by 48 INCHES

John de Limburg. 1475

BAMBERG.

SIZE 69 by 28 INCHES

Bishop Theodericus de Buckenstorf. Naumburg.

1466.

THIS monument is fixed to a pillar on the north side of the nave in the cathedral of Naumburg, and represents Theodericus de Buckenstorf, a bishop of that see. He is standing on a pavement of encaustic tiles, and at his back hangs a curtain with a fringe at its lower border, and embroidered with flowers, most likely meant for the pomegranate, which was a symbol of hope and of immortality. The curtain is frequently introduced into German pictures and monuments.

The vestments are alb, dalmatic, cope, and maniple. The dalmatic is richly embroidered. The morse of the cope is cruciform and jewelled. The gloves have a rich device upon them, and precious stones adorn his mitre

The pastoral staff has a crook of rather inelegant form. The vexillum is gracefully disposed as he grasps it and the staff with his right hand. In his left he holds the Textus or book of the Gospels. From one of the cusps of the ogee arch of the canopy a shield is suspended, on which is a bull's head.

It would seem that part of the inscription and the two evangelistic symbols at the bottom have been restored by a modern hand, as they differ very much from the earlier letters and symbols at the top.

The inscription is—

Anno dni m cccc lxbi dominica ocli. o. reb. Chrō. pr. et dns. dns Theodericus de Buckenstorf utriusque juris doctor eccle Naumburgen. eps. c. aīa requiescat i. pa.

In the year of Our Lord 1466, on the third Sunday in Lent, died the reverend father and master in Christ dominus Theoderic de Buckenstorf, doctor of laws, bishop of the church of Naumburg. May his soul rest in peace.

The Sundays before Easter and after Pentecost are distinguished by the first word or words of the introit, and so the third Sunday in Lent is dominica oculi, because the introit begins with the word oculi: "Oculi mei semper ad Dominum."

John de Limburg. Bamberg.

1475.

IN the large chapel on the south side of Bamberg cathedral, and on the right of the altar, this monument is placed against the wall. The parts in relief are the shields of arms at the corners, and these, together with the inscription, have lately been restored. Most likely the original had side shafts, as fragments of the bases still are visible.

It is to the memory of Johannes de Limburg, a canon of the cathedral. He bears the Textus in his graceful hands, and is dressed in an almuce and alb, all the lower part of which is hidden by a great shield of arms, surmounted by a crested and mantled helmet. The horned crest is an example of a fashion almost confined to German knighthood.

The inscription reads -

Anno domini m cccclxxv. die prima Januarii obiit venerabilis et generosus vir Joannes de Limburg sacrae imperialis aulae pincerna coloniensis et bamlg. ecclīar canonic.

In the year of our Lord 1475, on the first day of January, died the venerable and noble Joannes de Limburg, Cupbearer of the Holy Imperial Court, and Canon of the churches of Cologne and Bamberg.

Katharine de Bourbon. Nymwegen.
1469.

THIS fine example of the engraver's skill is on an altar tomb in the middle of the choir in the church of S. Stephen in Nymwegen. It commemorates Katherine, wife of Adolphus, Duke of Gueldres. Her father was Charles of Valois, Duke of Bourbon, and her mother Agnes, a daughter of Jean sans Peur, Duke de Bourgogne. Her mother's brother was Philippe Le Bon, Duke de Bourgogne, and he for political reasons brought about the marriage of his niece Katherine with Adolphus of Gueldres at Brussels in 1463. Adolphus may have been a good husband, but he was a bad son, as he quarrelled with his father, Arnold, and imprisoned him in 1465: but his wife does not appear to have been concerned in this unhappy affair.

By the kindness of Dr. Meuleman of Nymwegen, I have received the following interesting facts, translated by him from the *Annales Novimagi*, a work in Dutch, published in 1790, namely, that this lady "died in the castle on Monday, the 21st of May, in the year 1469, being the second day of Pentecost, in the afternoon at five o'clock, and was buried in the choir of the cathedral with much pomp, lying life-like upon the tomb cut in brass, surrounded with the images of the twelve Apostles and sixteen shields of arms, the whole made by William Leomansz from Cologne." This is the only name of a maker known to me.

The tomb is about 5 ft. high, the head being to the west, feet to the east. The sides and ends are built up in niches of stonework, and in each niche is a small plate of brass engraved with the figure of an Apostle, and in a compartment over his head a shield of arms and crest with the name of the house represented. This gives twelve Apostles at the sides, and the east and west ends have figures of four monks uttering the prayer, "Requiescat in pace."

The face is young, and her hair is hidden by a cap that covers her forehead down to the eyebrows; over that is a hat with a jewelled frontal and long side pendants that fall upon the shoulders; the necklace is of an exquisite pattern; then there is a muslin cape, and over it a chain of simple gold links. Her outer robe with wide sleeves and tight fitting waist is very effectively ornamented across the breast, and her broad-toed shoes stand upon the haunches of two lions. The richly-embroidered curtain at the back has an ornamental border at the top and the same at the bottom with rich fringe.

The scutcheons, with the crested helmets so gracefully mantled, are, first, Bohemia and Flanders impaled; second, Bourbon. The inscription in Flemish is—

INT JARE UNSERS HEEREN MCCCCLXIX. UP DEN XXI DACH IN DEM MAII, STARFF DE HOICHGEBOREN, DURCHLUCHTIGE VERMOGEDE FUSTȳNE VROUWE KATHARINA VAN BURBON HERTOCHȳNE VAN GELRE ŪND GULICH. GREVȳNE VAN ZUTPHEN BIT OVR DIE SELE.

In the year of our Lord 1469, upon the 21st day in the May, died the high born illustrious and powerful princess, Lady Katharine of Bourbon, Duchess of Gueldres and Gulich, Gravine of Zutphen. Pray for her soul.

The execution is good in every part, and proves that William Leomansz of Cologne was an artist of considerable power.

The six compartments on the dexter side of the duchess, that is on the south side of the tomb, contain saints and the shields and crests of the following families, beginning at the head.

1. Auvergne (crest, a bishop)	S. Peter	4. Brige	S. Bartholomew
2. Brabant and Limborch	S. Paul	5. Valois	S. Thomas
3. Frankrick	S. James	6. Keiser Lodovic Hertoch van Beyeren	S. Matthew

The compartments on the sinister side contain the following: –

1. Bohemia	S. Symon	4. Armeiack (?) Armagnac . . .	S. James the Less
2. Franckryck	S. Matthew	5. Forest ind Delphinaet Daverane .	S. Andrew
3. Vlanderen	S. Philippe	6. Bohemia	S. John

At the head of the duchess, or west end, we have two compartments. 1st—Bavaria Hinnegauo van Hollant, and under this a monk with book and beads, and with the prayer, *requiescat in pace, amen.* 2nd—Berri, and under this a monk holding a candle, and the prayer, *requiescat in pace, amen.*

Then at the feet of the duchess, *i.e.*, on east end of the tomb: 1st—Borbon, and under this a monk and prayer, *requiescat in pace, amen.* 2nd—Burgundien, and under this a monk and prayer, *requiescat in pace, amen.*

Katharine de Bourbon, 1469.
NYMWEGEN.

John Luneborch, 1474.

LÜBECK.

SIZE 111 by 60 INCHES

John Luneborch. Lubeck.

1474.

IN the church of S. Katharine, Lubeck, now used as a public hall for secular purposes, and on the floor,' this monument remains in its original position, before where formerly the altar stood, but now a gloomy storeroom. It is a work of great merit, and has some points of special interest—the first being the individual expression of the face so remarkably suggestive of the Right Hon. W. E. Gladstone. No doubt a portrait was intended.

Two men of the same name are recorded in the inscription. One died 1461, the other in 1474; but which is represented by the effigy is not stated; most likely the John who died in 1461, as he was proconsul, or mayor, and the other was consul or alderman. The embroidered dress with fur trimmings is very rich, and affords a good example of the sumptuous attire of the citizens of Lubeck four hundred years ago. The dagger that hangs from the girdle, and the bag neatly made to open with a clasp, with the two little pouches on its outside, all seem the appendages of a man of taste and refinement.

Another point of special interest is the outer border, that surrounds the whole with a gracefully winding stem, with curving branches and delicate foliage, in the midst of which are dignified crowned heads alternating with griffin-like monsters, that have a horrible gracefulness of form. In the middle of this border, beneath the feet of the effigy, there is a figure reposing,—its head on a pillow; out of this figure the stem grows, and in the middle of the border at the top is a crowned female head with a nimbus. If this be meant for the Blessed Virgin, then the winding stem with its kings would be a genealogical tree of her ancestors. But the griffins: what of them? Well, I suppose they would represent the graceful evils that are supposed to beset royal lives.

There is an exactly similar "Tree" round the brass of John de Clingenberg at S. Peters, Lubeck, of the date 1356, but this brass is much worn, and the part of the border with the Virgin's head is lost though, no doubt, it was perfect when the artist in 1474 copied it for this monument to Luneborch.

Two hairy savage men are crushed beneath his feet, and beneath his head is a soft embroidered pillow. The interior of the arched canopy differs in its construction from any previous example, and the diapering of the background is strangely made to vary in pattern.

The inscription is in black letter—

> Anno dñi mcccclxi Katherine og. o' proconsul Lubcensis Johannes Luneborch Bidet Got vor em. Anno dñi mcccclxxiiii. assūpsionis Mãie o' Johēs Luneborch 'sul or. Och vorlt du hest mi bedragen.

In the year of our Lord 1461, on the day of S. Katherine the Virgin, died John Luneborch, proconsul of Lubeck: pray God for him. In the year of our Lord 1474, on the Assumption of Mary died John Luneborch, consul: pray for him. O! world, thou hast betrayed me!

Lucas de Gorta. Posen.

1475.

ON a square pillar on the south side of the nave of the cathedral or "Tom" of Posen, is this monument to Lucas de Gorta, Palatine of Posen. In this work the peculiar German method of low relief has been employed. The effect of this method cannot be given by a "rubbing," as may be seen by the face of the principal figure, and also in those of the small effigies in the niches. If we look at the canopy and side shafts it will be seen that the work is produced by a sculptor rather than an engraver. He has taken his chisel and mallet and chopped away all the background, and left the lines standing up above the surface, and the faces and the folds of the robes are all delicately rounded, to give them vitality.

The soul of the knight is in the lap of the Father, who is seated in the topmost niche of the canopy, and on either side are angels with large wings, swinging thuribles. These figures come out indistinctly, because they have been so deeply carved.

The pattern on the curtain is engraved in the usual way. There is no fringe at the bottom of the curtain, and it is suspended from a rod by numerous rings. This is the earliest example of a curtain so arranged on a brass.

The complete armour of plate is a good example of the knightly defence of the times. The upraised visor exposes his face and curly hair. The mentonniére, or chin-cover, is formed of separate pieces. The *epaulières* are ridged with upturned edges, and the *palettes* in front of the shoulders are unusually large. The *coudières* give ample protection to the elbows, and the *gadlings* on his gauntlets look exceedingly spiteful. The lance-rest is seen on the right breast. The *taces* are peculiarly arranged in seven escalloped bands, and have no *tuilles* attached to the lower one. The *genouillères* are large, and the *sollerets*, like them, are composed of overlapping pieces that yield to the bending of the joints.

The sword is not attached to the body, but stands by his side with a narrow belt gracefully wound round it. The misericorde is larger than usual on English brasses of this date, and its sheath has a chape, probably of silver, that ends in a lion's head.

> "The knives were *ychapéd* not with brass,
> But all with silver wrought full clene and well."
>
> *Chaucer.*

The prose inscription is followed by five hexameter lines wherein *quantities* are not strictly cared for.

Hoc jacet in tumulo magnificus dominus Lucas de Gorka Palatinus Poznaniæ magno et excellenti ingenio vir qui anno domini M cccclxxv°. xi Aprilis suum obiit diem et xviii sepultus.

Precabus Deus est ut regnet sede superna
Cui quia iust' erat priam et jura tuebo
Consilio fulsit et cunctis jure micabat
Plangite hic proceres nobiles et concio plebis
Et genus omne suum quod tanto orbare parente; &c.

In this tomb lies the mighty Lord, Lucas de Gorta, Palatine of Posen, a man of great and surpassing talent, who in the year of the Lord 1475, on the 11th of April, met his death, and on the 18th was buried.

God should be prayed to that he may reign in the home above,
For that he was just in defending his native land and its laws.
In wisdom he shone, and among all men was rightly illustrious.
Weep for him princes, nobles, and the assembly of the commons,
And all his own family, because thou art deprived of this great father.

The angles usually occupied by evangelistic symbols are filled with armorial shields. On the first is a boat; second, a fillet with fringed ends; third, party per fess in chief, a demi lion rampant, base chequy; fourth, a boar's head.

Lucas de Gorta. 1475.

POSEN.

SIZE 104 by 56 INCHES

Gerart, Duke of Julich, 1475.

ALTENBERG.

SIZE 134 WIDE INCHES.

Gerart, Duke of Gulich. Altenberg.

1475.

A COMMUNITY of Cistercian monks founded an abbey in the picturesque valley of the Dhün in 1133. The counts of Berg were their generous patrons. One of them is said to have secured the services of the architect of Cologne cathedral to build the grand abbey church at Altenberg, about fourteen miles from Cologne, begun in 1255 and completed in 1379. The only engraved brass monument now remaining in the church is that of which we here have a facsimile. It is in its original position, raised about a foot from the floor, in the north aisle. Although in its original position, it seems to have suffered removal and replacement, and is now fastened by clumsy iron nails. It commemorates Gerart, Lord of Gulich and Berghe, and Count of Ravensberghe.

The artist who designed this work was a man of big ideas without refinement of execution. The foliage of the background is great and graceful, a bold and pleasing contrast to the minute diaper of previous examples, but it was a little fanciful and rather unkind of the artist to make these grand leaves grow out of the hind quarters of the two grotesque calm looking lions upon which the Lord of Gulich is standing.

His armour is all of plate, except where the baguette obtrudes itself in front. The pauldrons are the same on both shoulders,—not upturned, but lying flat like two tiles one over the other. The gorget is of plate: before this period gorgets were of chain. He wears a collar of bugles and knots, something like the Staffordshire knot. The helmet is of that form known as the salade or shell; the visor is up, exposing the nose, cheeks, and eyes, and if anyone in or out of Parliament wishes for an illustration of the early use of the clôture he may have it in the *mentonière* that shuts up the mouth.

The three large *taces* are joined at points clearly marked by holes along their lower edges, two large *tuilles* are buckled to the lowest *tace*, and between these the *baguette* of chain of a peculiar construction is seen. In the earlier part of this fifteenth century the baguette was formed by a small plate.

The *genouillères* seem to extend above and below the knee in overlapping plates, and are attached by projections that appear at the sides.

His *sollerets* are all one piece, not jointed like others of this era, and I should think were portraits—taken from "ye quicke"—for no artist could have invented such feet! He has no misericorde and no sword belt, but there is a fine baudrick crossing his breast from the left shoulder, to which his hunting horn is attached.

The architecture of the canopy is valuable as a departure from what we have hitherto seen. The arches interlace like basketwork: we have the semicircular arch and the ogee arch with crockets and pendants that seem to want support.

The symbols of the evangelists are arranged in a new order. The ox and lion have changed places. The outer border is formed of two bands: one of grotesque monsters with lizard tails, and most of them without feet. The outer band is a graceful design of foliage twining round a thin straight rod.

A counterpart of the shield was painted and fixed to a pillar east of the tomb, from which I made out the following:—First and fourth, Or, lion rampant sable; second and third, Sable, lion rampant gules. The inescutcheon—Sable, three chevronels gules.

Boutell, in his *Historical and Popular Heraldry*, at pp. 313, 314, gives *Juliers*, "Or, a lion rampt. sa. crowned gu.; *Berg*, Arg., a lion rampt. gu. crowned or; *Ravensberg*, Arg., three chevronels gu."

There is an engraving of this brass in *Die Cistercienser Abtei Altenberg bei Cöln*, printed by von Cornelius Schimmel, in Munster, and to be found in the British Museum Library under the title *C. Becker*. This engraving is very inaccurate -it omits the inscription *in toto*. the arches of the canopy, instead of interlacing, are represented as crossing each other as if they were fiat: to the sword is given a well-formed cross-hilt which does not exist: and anyone who may have an opportunity of comparing this engraving with my reduced facsimile will have proof of the superior accuracy of the process I have employed in this book.

The inscription is in verse, and not good German, but in a mediæval dialect, now difficult to understand:—

Nach Cristi geburt dusent hier hundert jair
vn-fallndscrūch dar to dat is war
in deme augst up den nigntzenden dach
nemipt war wat dae geschach
der durchluchtige ind heegeborē
hertzouch in kurste han gode erkoren
Gerart herē zo Gu rc; ind ze dē Berghe
ind hairo grefe zo Ravensberghe
besloiss syn leuen ind ende
up gaff in des baders hende
synre geist ind sele
as sulchs zo lullstorff gebeill
der syn lande lude ind underwassen
in synen leuen bredelude reigierde boruen massen
as eyn lew otols ind menich was hee alzat geogint
synen bgande zo krenchen sgeh in der warcheit befgut
eyn leitthauer aller geistlichent
eyr gact zo brochemen was hee bereit
guetlich zo sprechen was syn munt
zo eyme yeden in aller stunt
oyldc ind gunstich was yn leben
stoidlz bereit was hee zo geuen
vermunt, zo krenchen an. syn ere
we ym gewesst sere
vnuerr rechtlecdich vnfallich nd gelosslich
in allen sachen was hee unbedroechlich
des lichem hie unden licht begraben
O Got wullt synre gedechtenyss haben
ind durch dyne bytter passie ind pyn
gnedenclich berguen die sunden syn.

Attempted translation:—

After Christ's birth thousand four hundred five and seventy, it is true. In the month of August on the 19th learn what then took place. The renowned and high born Duke and Prince, Gerart, chosen of God, Lord of Gulich and of Berghe and also Count of Ravensberghe, closed his life and ended his career He gave up into his Father's hand his soul and spirit at such a place as Lullstorff. During his lifetime he ruled his land, people, and vassals exceedingly peacefully. Proud as a lion and manly, he was ever intent to discomfit his enemies; and, in truth, was a lover of the spirituality and a kind protector of its property: his mouth at any hour to anyone was ready to speak kindly and favourably. To have hurt anybody's honour would have been to him a great dishonour. In his lifetime he was upright, truthful, and blameless, and in all things incorruptible. His body lies buried hereunder. O God, keep him in remembrance, and through Thy bitter passion and pain graciously forgive him his sins.

In Meyer's *Conversations Lexicon*, Band xvii. p. 160-1, under *Julich*, we find that this Gerhard is the VII. of Julich and I. of Berg, and was the son of Wilhelm, Count of Ravensberg, and succeeded his uncle in the lordship of Julich in 1437. In 1450 he made a treaty with his uncle Dietrich, Archbishop of Cologne, by which, after his death, the whole of the Julich estates would become the possession of the diocese, and for which he was promised one hundred thousand florins; but the children who were afterwards born to him repudiated this treaty when he died in 1475.

Bishop Andreas, 1479.

POSEN.

SIZE 99 by 50 INCHES

Bishop Andreas. Posen.

1479.

ON the fourth square pillar on the north side of the nave, and on the west side of the pillar, this fine monument is now placed in the Tom at Posen. It bears a strong resemblance to the brass of Lucas de Gorta, and was most likely by the same artist; who, in this, has displayed his genius as an engraver as he did in the other as a worker in relief. The arrangement of figures in the niches is the same as in the De Gorta monument. The Father is seated in the central top niche with the soul in a napkin supported by His hands, and has a cruciform nimbus round His head; angels to the right and left are incensing.

The canopy is elaborately constructed, and is evidently designed after Flemish work of the middle of the previous century. The architecture of the canopies over the heads of the saints in the side shafts is almost identical with that in the brass of Lucas de Gorta, and in both these monuments we have two saints not seen before on any brass, and in the same place in each—S. Jude with a boat in his hand, and his companion with an oar—the emblem of S. Julian Hospitator.

The four shields that interrupt the inscription are quartered on the apparel of the alb. First—The device that looks something like a boat is given in *Vitæ Episcoporum Posnanensium, Dlugloz*, (not paged) as the badge on the shields of eight bishops, of different patronymics, from 1286 to 1585, with a woodcut of the device which on each of the eight shields looks more like three sides of a hexagon-shaped enclosure formed of horizontal wooden planks than a boat. Second—The device like a ribbon is, in Dlugloz, a kerchief looped, and is the bearing on the shields of several bishops from 1298 to 1562. It represents a *chrisome*, the white cloth put on newly-baptized persons by the priest, and was assumed by many distinguished families in Poland as a sign of their conversion to Christianity, which they bear as their arms to this day. Third—The "W" is described on the brass of Archbishop de Senno, 1480. Fourth This may be for some branch of his family.

The vestments are the usual eucharistic ones, very richly embroidered; the most remarkable design being the head of the Saviour on the breast, with an aureole of rays and a floriated cross—suggesting the kerchief of Saint Veronica.

The right hand is raised in blessing; the left grasps the pastoral staff and its vexillum, and in the circle of its crook is a flower, out of which comes an angel playing on a triangle. The stem of the staff is spiral and jewelled. The face is as conventional as those of a hundred years earlier. The pillow for the head is supported by two angels in graceful drapery, and the mitre is adorned with the story of the Annunciation. In its upright central band is the emblem of the Virgin—a lily in a vase; on one side is the angel holding a scroll, on which we may suppose were the words of His sacred message, and on the other the Virgin, with the fingers of her hands gently touching, as if reverently listening; and above her head the Holy Dove is hastening down. The whole of this design is very beautiful.

The evangelistic symbols are at the four corners, in fourteenth century order.

The inscription, in small black letter, with Lombardic capitals, reads—

> Hic Sepultus jacet patre reverendus in cristo andreas dei grā epūs posnanīesis mortu' anno domini mill.esō quadringentesīo Septuagesīonono die martis in vigilia epifaī domī ornūdus de bnyn cui' anima vitam ḫabeat ppetuam et requiescat in sca pace quia cōpatiens atque benignus donante dnō semper extitit.

Here lies buried the reverend Father in Christ, Andreas, by the grace of God Bishop of Posen; who died in the year of our Lord 1479, on Tuesday the Eve of the Epiphany of our Lord: born at Bnyn. May his soul have eternal life and rest in sacred peace, because by the gift of the Lord he was always compassionate and kind.

In Gam's *Series Episcoporum*, at p. 355, it is stated that Bishop Andreas Opalinski de Boin became bishop in 1439, and died on the 5th of January, 1479. He was the third bishop of the name.

Archbishop Jacobus de Senno. Gnezen.

1480.

ON the north wall of the choir of the cathedral at Gnezen in Poland, this great memorial is strangely placed so that the figure is seen horizontally. Its surface is painted dark brown. The work is similar to that of Lucas de Gorta at Posen, wholly in low relief, except in a few places where the background has carelessly or purposely not been cut away. The execution is coarse, and in places careless. This is seen in the mitre, where the compass that made the segment of its outline has slipped through a pendant of the canopy. The soul is not represented as usual, in the arms of the central figure in the canopy, which, here, is crowned, and holds in the right hand an orb, and in the left a sceptre.

The groined roofs of the triple canopy are spangled with stars of different magnitudes, and the background beneath is stiffly diapered with a trelliswork, having cinquefoils and trefoils alternately within its bars. The mitre is of a peculiar form and richly jewelled, it has a strange ornament with a sharp point and scalloped sides on the band over the brow, and also on the middle band.

The amice is of unusual form, and looks like a kerchief of soft muslin or silk folded round the neck. The chasuble is boldly ornamented with foliage and the flower of the pomegranate.

Rings are conspicuous over the gloves on the thumbs and middle fingers of both hands. In the right he grasps the pastoral staff with its vexillum, and in the left the crozier.

The position in which each prophet in the side shafts is placed is peculiar—half hidden and peeping round the corner. A small shield with a device like a merchant's mark—a 4 and a cross and broad arrow combined is in the right-hand top corner of the canopy, probably the artist's mark.

In a book of seals, *Siegel des Mittelalters*, Berlin, 1854, there is a seal, No. 25, dated A.D. 1438, on which is the same device as that on the shields on the apparel of the alb, and at the top and sides of this monument, namely, an escutcheon quartered by a cross, and having in the fourth quarter a device like a W. Round the seal are the words, Sigillum sbignei dei et apostolice sedis gracia epi cracovensis. Here then we have the seal of Sbigniew, Bishop of Cracow, and as Jacob de Senno was Archbishop and Primate of Poland, of which Cracow was the capital, this device on these four shields on his monument may be that of the see of Cracow.

The inscription is in black letter, with Lombardic capitals—

> Reverendissimus in xpo. pater dominus Jacobus de Senno dei gracia Sancte Eccle Gneznen Archiepus et Primas 1480 die quarta mensis octobris defunctus est Anno Archiepatus ipius septimo Natiuitatis sue sexagesimo septimo

The most reverend father in Christ, Dominus Jacobus de Senno, by the grace of God Archbishop of the holy church of Gnezen and Primate, died on the 4th day of October, 1480, in the 7th year of his Archiepiscopate and sixty-seventh of his age.

Although he was Archbishop of Gnezen and Primate of Poland, still he wears no pallium—his only archiepiscopal distinction is the crozier.

The Arabic numerals "4" in the date 1480, and "7" like a V upside down for "septimo," the last word in the inscription, are curious. It is said that Arabic numerals were not used in church building work earlier than 1445: but in MSS. as early as 1320.—See *Arch. Journal*, vol. vii. pp. 75, 76.

Archbishop Jacobus de Senno. 1480

GNEZEN.

SIZE 113 × 76 INCHES

Bishop Rudolph, 1482.

BRESLAU.

SIZE 94 by 57 INCHES.

Bishop Rudolphus. Breslau.

1482.

IN the cathedral of Breslau, on the floor of square marble tiles, and north of the altar, this monument to Bishop Rudolph I. is placed. It is a true example of German work in low relief. The nose is much worn, and must have been 1¼ inch higher than the general surface. The canopy over the bishop and those over the saints have ogee arches, and the mitre has also a tendency to the ogee form of arch.

The saints above are S. John the Baptist with a lamb, and S. John the Evangelist with a chalice. The lower two are S. John the Evangelist (probably) in the dress of a deacon and with a palm and book, and S. Hedwiga, who died 1243, and was canonized 1266. Her husband was Henry the Bearded, Duke of Silesia, and she and S. John are the patron saints of Silesia. She is said to have founded a monastery near Breslau, a model of which she holds in her hands. The shields are, probably, Silesia, an eagle displayed; the arms of the see, six fleurs de lis, 3, 2, and 1; and in the centre the family arms of the bishop, part of which is lost.

The inscription, which consists of six elegiac lines, is in black letter, peculiarly formed of ribbons, with large capitals in relief—

Missus ab urbe fuit legar' p̄sul ī istas
Rudolph' t'ras Ren' cū genuit
Ex labantina clero auctus atq' popell
. . . . s mīus accipit hic cathedrā
Act' ab adu'sis quā fauste rexā et post
Mortu' ī dn̄o claudit'. hoc tum̄lo
1482 die S. . . . . .

Missus ab urbe fuit legatus præsul in istas
Rudolphus terras, Renus eum genuit.
Ex Labantina clero auctus atque popell[i]
[Suffragii]s meritis accipit hic cathedram.
Actus ab adversis quam fauste rexerat et post
Mortuus in domino clauditur hoc tumulo.

Rudolph, born near the Rhine, was sent from the city as legate and bishop to these lands; honoured by the clergy and the voices of the people, for his deserts he received this see; and though pressed by adversaries he ruled it well: he died in the Lord, and is buried in this tomb.

A small piece of the inscription at the bottom is missing, but, as Mr. Nesbitt suggested, the word *suffragiis* may be supplied. The date is in a different type, and the name of the saint on whose day he died is difficult to decipher. The brass was probably made in the bishop's lifetime and the date put in after his death.

He was a man who took a leading place in the political affairs of his time. The district of the Rhine was his birthplace, and at the age of twenty four he was at Rome, Auditor of the Rota. The Council of Basle appointed him to be Auditor Cameræ. To Popes Pius II. and Paul II. he was Referendarius. Subsequently he became Bishop of Lavamund in Carinthia, and in 1471 was elected Bishop of Breslau, where he remained till his death in 1482. In appearance he was of good stature, dark-haired and swarthy: he was also very learned in the law, and of a benign and religious disposition. King Casimir IV. of Poland assigned him a pension of two hundred florins a year because of the successful treaty he was instrumental in concluding between the king and the Teutonic knights in 1466; and in many other important affairs he was a prominent actor.

For most of these facts I am indebted to the account given in the *Archæological Journal*, vol. xi., 1854, by Mr. Nesbitt, who quotes Dluglossi and Henelius von Hennenberg as his authorities.

Jacob Schelewaerts. Bruges.

1483.

ON the east wall and south of the altar in the chapel of SS. Crispin and Crispinian, in the cathedral at Bruges is this memorial to Jacob Schelewaerts, doctor in theology of the University of Paris, and curé of the cathedral. He was professor in theology at the University of Louvain from 1472 till 1476, and is here represented as giving a lesson to a class of seven, who are sitting at desks writing from his dictation, or taking notes of his lecture. At his right hand stands the beadle of the university, with a verge in his right hand, as a terror to the pupils. On three of the books of the students there are initial capitals, E E and P.

The doctor is seated in a large chair, behind which a diapered curtain is suspended across a portion of a large Gothic room, with distant windows in the background.

The figures at the four corners are not the symbols. They are all very much the same figure repeated—a man in a cape and hood and flowing robe; probably the four doctors of the church.

The inscription is—

> Sepultura honorandi magistri nostri magri Jacobi Schelewaerts parisiensis sacre theologie doctoris, ac huius Ecclesie Curati, qui obiit xiii. die mensis Junii Anno dni millesimo quadringentesimo octuagesimo tercio. Aia eius requiescat in pace.

The tomb of our honoured master, Master Jacob Schelewaerts, doctor of theology in University of Paris and curé of this church, who died on the 13th day of the month of June, A.D. 1483. May his soul rest in peace.

Pieter Esscheric. Termonde.

c. 1470.

BENDERMONDE, the Flemish form of Termonde, had a strange fascination thrown over it when, as a boy, I became acquainted with "my Uncle Toby," and I was glad to pass over its wide fosse and enter its fortifications, and take a general view of its marshy surroundings; but the church of Notre Dame was the object of my enquiry, and there I found, in a frame fixed to the wall of a chapel on the south side, the interesting and well executed monument to the memory of Pieter Esscheric and Magriete, his wife.

The brass was engraved before the death of those it commemorates, as the blank spaces for the exact date show—mill° ende ☐ 1400 and blank.

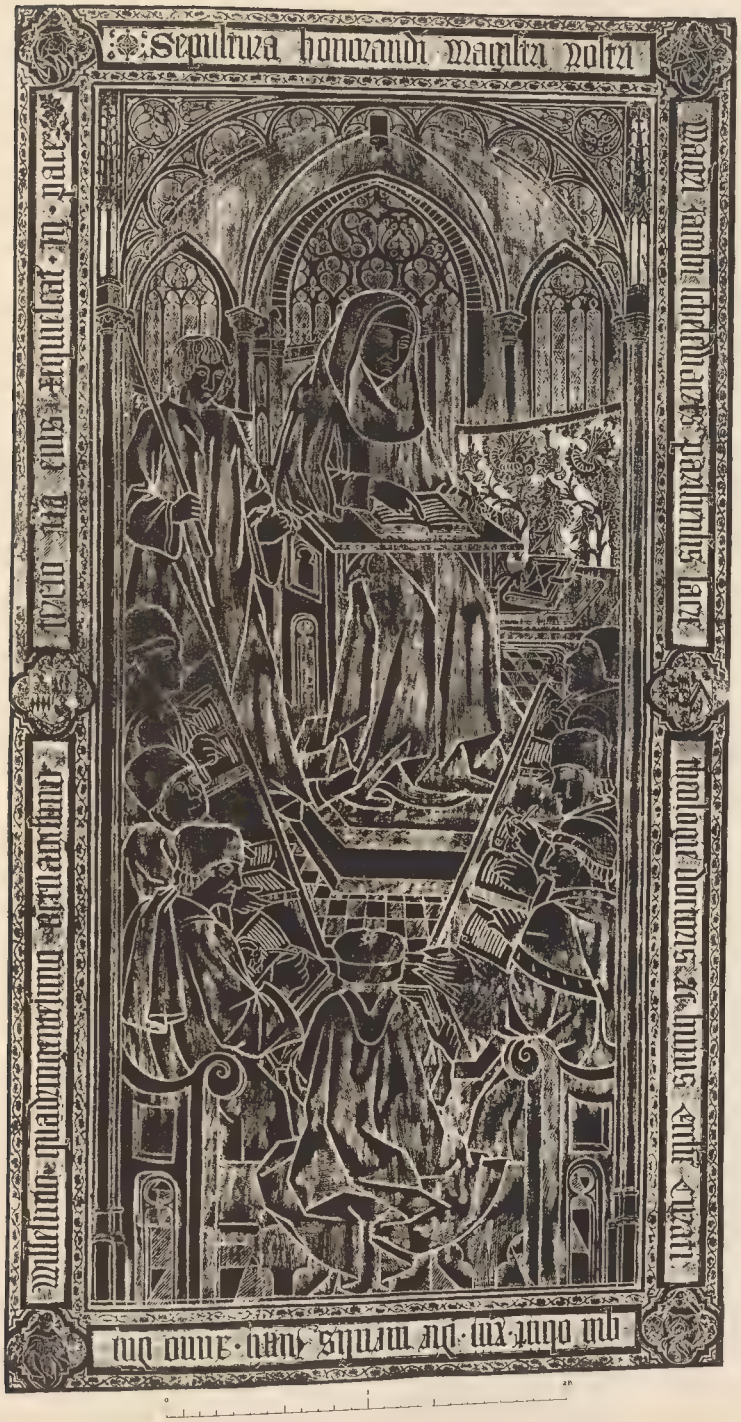
The inscription, which I do not transcribe, because it is so clear on the illustration that it can easily be read, occupies twenty-seven inches of the length of the monument, and the figures of the Virgin and the saints only nine inches.

In the middle of the picture, on a chequered pavement, is an armchair, with a broad footpace, in which the Blessed Virgin is represented as sitting nursing the infant Saviour, who is naked. She is crowned, and both her head and crown are surrounded by a nimbus. The nimbus round the sacred Child's head is cruciform.

On the right of the Virgin is the kneeling figure of the deceased Peter, being presented by S. Peter, his patron saint; and from his hands, held together in prayer, proceed the words, "Sancte Maria orate pro me."

On the other side is the kneeling figure of his wife, Magriete, attended by S. Margaret, her patron, and her prayer. "et pro nobis omnibus," seems to be a continuation of her husband's.

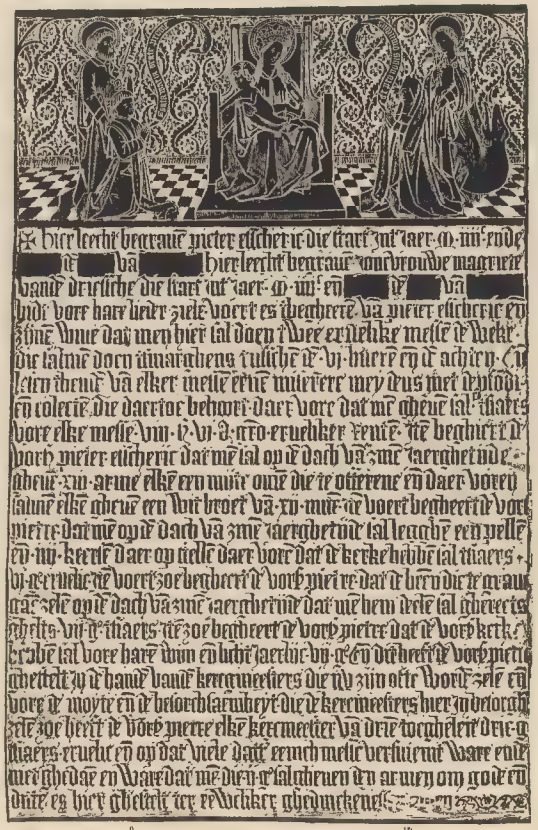
The background is a curtain, the pattern on which is formed of flowers and foliage, so symmetrically disposed that they present pleasing examples of the line of beauty and of grace. All the incised parts of this curtain are painted red.



Jacob Schaelwaert. 1483.

BRUGES.

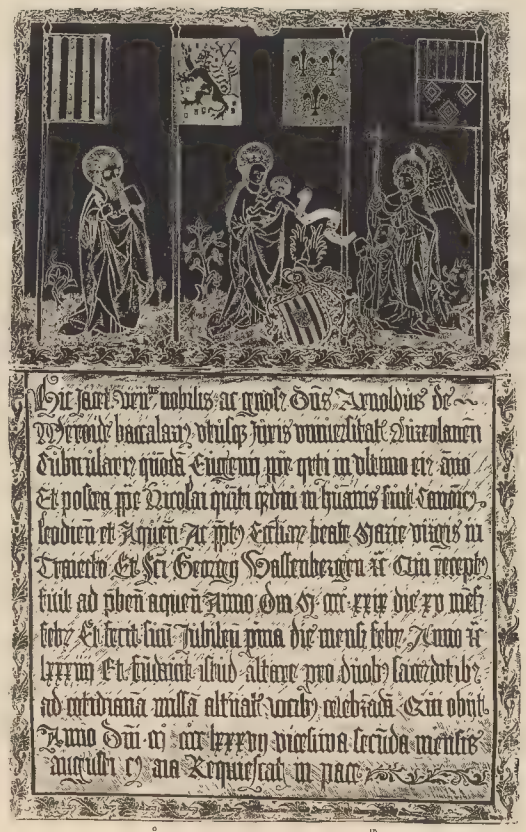
SIZE 41 BY 82 INCHES



Pieter Esscherie, 1400.

TERMOND

SIZE 36 by 22 INCHES.



Arnoldus de Meroide, 1487.

AIX LA CHAPELLE

SIZE 45 by 28 INCHES.

Arnoldus de Meroide. Aix-la-Chapelle.

1487.

THIS little mural brass is in a chapel on the north side of the cathedral at Aix-la-Chapelle. The background is painted green—all the brasses in this church are more or less painted. Four gold standards thrust into the ground support four banners emblazoned with armorial bearings. First bears—Seven pallets gules and or, with an engrailed fimbriation. Second—Or, billetée, a lion rampant sable and crowned. Third—Gules, three fleurs-de-lis or, two and one. Fourth—Party per fess, in chief seven pallets or and sable: in base, Gules, three mascles, two and one, or.

The Virgin in the middle of the picture carries the naked Child, whose outstretched hand holds the scroll on which the prayer of the deceased is written, "O! Mater dei, miserere mei."

The deceased is kneeling, and behind him is his guardian angel, protecting him from a hideous monster: to the right of the Virgin stands his patron saint. At her feet is a shield, on which the bearing on the first banner is repeated, with an inescutcheon having the same bearing as the second banner, and over the shield is a helmet crested with wings.

The figures are standing in a rugged field of grass and flowers, and the whole is bordered by foliage gracefully twining round a flower stem.

The inscription is in small black letter with capitals all are in relief. With its many contractions expanded, it reads

> Hic iacet venerabilis nobilis ac generosus dominus Arnoldus de Meroide baccalarius utriusque juris universitate Nureolanen. Cubicularis quondam Eugenii Pape quarti in ultimo eius anno et postea Pape Nicolai quinti quamdiu in humanis fuit canonicus Leodiensis et Aquensis ac prepositus ecclesie beate Marie Virginis in Traiecto et Sancti Georgii Vassenbergen tc qui receptus fuit ad prebendam Aquensis anno domini mcccccxix. die xv. mensis Febr. et facit suum jubileum primo die Febr. anno tc lxxxiiii. et fundabit istud altare pro duobus sacerdotibus ad cotidianam missam alternatis vocibus celebrandam. Qui obiit anno Dñi mcccclxxxvii. vicesima secunda mensis Augusti cujus anima requiescat in pace.

Cubicularis = cubicularius = 1, Capellanus sacellorum; 2, keeper of the vestments.
Leodiensis = of Liege: Aquensis = of Aachen.
Traiecto = at the Ferry—probably Utrecht.

Here lies the venerable, noble and high-born dominus Arnoldus de Meroide, bachelor of laws in the University of Nureolanen, formerly chamberlain to Pope Eugenius IV. in his last year, and afterwards to Pope Nicolas V. during his life; Canon of Liege and Aachen, and Dean of the church of the blessed Virgin Mary in Trajecto and of S. George, Vassenbergen, &c.; who was received to the prebend of Aachen in the year of our Lord 1429, on the 15th day of the month of February, and made his jubilee on the 1st day of the month of February, in the year, &c., LXXXIIII., and founded this altar for two priests for the celebration of a daily mass with alternate voices. Who died in the year of our Lord 1487, on the 22nd of the month of August. May his soul rest in peace.

Pieter Lansame and Wife.

1489. Ypres. 1487.

THIS peculiar memorial is from the north wall of the chapel of S. Marie, in Ypres. There is no effigy, but only an inscription and sixteen little pictures –illustrating the life of a man from his cradle to his grave. These pictures are in the spaces obtained by the curving of the band on which the letters are raised.

The 1st picture is at the top to the left, where there is a room with an open fireplace, and a pot suspended over the fire; the mother is sitting on a bed or couch before the fire, and holding her naked baby at her knee, as if to warm it.

The 2nd picture.—A child learning to walk, with a three-wheeled go-cart: the mother holding up her hand as if to caution it.

The 3rd.—Two children tossing their caps, as if in chase of a butterfly.

Then on the right side—

4th picture.—A lad learning to read from a book resting on the knee of a teacher, seated, and holding a birch in his left hand.

5th.—Two lads walking on stilts.

6th.—A lad whipping a top.

Then comes a quatrefoil, with a shield bearing the arms of husband and wife impaled.

7th picture presents us with two youths, either learning the use of the sword or fighting a duel.

8th picture. In this we have the original of that popular French painting, the "Premier pas,' where the gentleman is encouragingly leading the timid and lovely lady by the hand.

9th.—This represents the love-sick swain taking to music: he plays a little whistle, with a drum accompaniment pipe and tabor.

10th. Here the lady has so far yielded to his sweet serenading as to invite him to a game at draughts.

11th.—This is the natural sequel to the music and the draughts. His love culminates in the presentation of a ring, and, had he known the words of Herrick, he might have said—

> And as this round
> Is nowhere found
> To flaw, or else to sever;
> So may our love
> As endless prove
> As pure as gold for ever;

but she, blushing, appears very much astonished!

Then we come to the left side—

12th.—Here we have a gentleman in the prime of life, with an attendant bearing a long staff under his arm.

13th.—In this he is entering on the first stage of old manhood. The pursuits of earth have not satisfied the longings of his soul, so he takes to religion which promises pleasures for evermore. He counts his beads and goes to church.

Here another quatrefoil interrupts our progress, containing a shield with the husband's arms.

14th.—Here a stooping old man walks with a stick.

15th.—In this, sickness has prostrated him: death is imminent, and the priest at his bedside gives him the last consolation of the faithful.

16th. There is no figure here. Two tall candles stand as if at the end of a hearse. Life's drama is ended, and the bourne is reached whence no traveller returns

There is a fragment of a large brass in S. Mary's church, Lubeck, where a somewhat similar series of little pictures surrounds the border. It is to Tydeman Berck and wife, date 1521.

The letters of the inscription are raised. It reads—

> Hier licht joncfrauwe Lizebette . f . Maisin Pauwelins Pieter Lansame wyf die staerf int jaer mcccclxxxvii den viii sten dach in ougst. Hier licht begraven Pieter Lansame die staerf int jaer mcccclxxxix den laetsten dach in Novembre.

Here lies the young lady Elizabeth, daughter of Maisin Pauwelins, Pieter Lansame's wife; who died in the year 1487, the 18th day in August. Here lies buried Pieter Lansame, who died in the year 1489, the last day in November.

The execution is not refined, but the design is skilful and effective.

Pieter Lansame, 1489, and Wife Lizebette, 1487.

YPRES.

SIZE 20 by 33 INCHES.

Vriel de Gorka, 1498

POSEN

SIZE 113 by 68 INCHES

Bishop Vrielis de Gorka. Posen.

1498.

THIS peculiar monument is on the north wall in Posen Cathedral. The execution is a combination of incised lines and low relief. The columns at the sides are chiefly in relief, after the manner of the brass of Lucas de Gorta, the father of this bishop.

The canopy has an oriental aspect with its domes. The design would have been more pleasing had the great embroidered pillow been omitted.

The curtain at the back is richly embroidered, and on the chasuble is the same flower, probably a conventional form of the pomegranate, that fruit so dear to Christians at this age,—because it was to them a symbol of immortality.

The mitre is of a form different from any we have yet seen, and is richly ornamented. The pastoral staff and its vexillum are in his right hand, and in his left a Textus beautifully bound.

There are letters on the amice -on one side PA and part of a T, on the other IVS. It is probable that the whole sentence was Pater, Spiritus, Filius. The Holy Spirit being put in the middle place as, probably, a declaration that He "proceedeth from the Father and the Son."

The inscription is in hexameter and pentameter lines, and reads --

Presulis hoc situ sunt Vrielis ossa sepulcro
Qui fuerat gentis stella coruscа suæ
Gloria pontificū regni decꝰ hic et alumnus
Virtutis sancte et religionis bonos
Gorka ortus patria palatino stemāte natus
Clarior e claris ipse refulsit auis
Quorum inter tumulos jussit situare sepulcrum
Juncta ut cognatis ossibus ossa forent
Anno Domini 1498.

In this tomb are placed the bones of Bishop Uriel
Who had been the bright star of his race
The glory of our bishops, the ornament of the realm he was, and nursling
Of holy virtue, and the honour of religion.
Sprung from Gorka, born of the family of the Palatinate
Of illustrious ancestors, himself shone more illustrious.
Amidst their graves he bade that his tomb take its place
That his bones should be united with kindred bones.

Frederic the Good, Duke of Saxony. Meissen.

1464.

SEVERAL members of this illustrious house are buried in the cathedral at Meissen. The west end, or porch, seems to have been built on purpose to receive them. The brasses are on the floor, and some of them are fastened by great-headed iron nails, which could not have been originally there. The dates of these monuments range from 1464 to 1539, and, therefore, include the commencement of the Reformation. Besides the engraved brass monuments, there are others in relief, the grandest of which is that to Frederic the Streitbare, who died 1428: an altar tomb with an effigy in high relief, and weepers on the upright sides. There is also a monument in bas-relief to Bishop Sigismund and his son, who died in 1457. The next in chronological order is to the memory of Frederic the Gentle, or Good; also a son of the Streitbare—the quiet son of a warlike father.

Frederic the Good was born on the 24th August, 1412, and died on the 7th September, 1464. His monument is before you. His wife was Margaret of Austria, and his children were Ernst, Albert, and Amalie. These monuments are all incised brasses, and are here reproduced.

The costume of Frederic the Good is a simple fur-lined robe and fur tippet, over a tunic that is laced up to the throat. His ducal hat is of purple and ermine.

One of the duties of the Arch-Marshal of the Empire was to bear a naked sword before his Imperial Majesty when he was elected, and when he held his court. The Electors of Saxony were Arch-Marshals of the Empire.

His shoes are very pointed, and two lions repose at his feet, or he is standing upon them. It may be either, for at his feet he seems standing, while at his head he is reposing on a pillow—this strange arrangement has frequently been noticed in former examples. Behind him a curtain is suspended, on which is a grand pomegranate design. The place of suspension is not visible, but the fringe below declares it to be suspended.

The Evangelistic symbols at the angles are in a new order—first, S. Matthew; second, S. John; third, S. Luke; fourth, S. Mark.

The inscription surrounds the whole, and is between a double border of vine leaves and oak leaves on gracefully curving stems. It reads—

Añ dñi m.cccclxiiii. feria sexta . ī . nocte nativitatis Marie Virgīs gloriosissime ℔. Illustris p̄nceps et dñs, dñs Fridric' dux Saxōe sacri Romañ Imperii armarestallus et p̄nceps elector . lantgrave thurīgie et marchio Missenen . cui' aīa requiescat . ī . pace . amen.

"℔" is for obiit.

In the year of the Lord 1464, on Friday, the day of the nativity of the most glorious Virgin Mary, died the illustrious prince and lord, Lord Frederic, Duke of Saxony, Arch-Marshal of the holy Roman Empire and Prince Elector, Landgrave of Thuringia, and Marquis of Meissen. May his soul rest in peace. Amen.

The placid face and curly locks may well pourtray the man who had a "gentle" and "quiet temperament.

Frederic the Good, Duke of Saxony, 1464.

MEISSEN.

SIZE 98 by 58 INCHES

Ernst, Duke of Saxony, 1486.

MEISSEN

SIZE 101 by 58 INCHES

Ernst, Duke of Saxony. Meissen.

1486.

ERNST was the eldest son of Frederic the Good. He was born on March the 25th, 1441, and died 26th August, 1486. He is like his father in the matter of hats and swords—the hat is taller and the sword mightier, inasmuch as it is two-handed. His ducal cloak is of a new fashion. Perhaps it was his own reckless idea to cut great holes in it that he might display the beautiful embroidery on the sleeves of his under tunic, that fit him so tightly!

The lines of this engraving are shallower and weaker than usual, and the rubbing is, therefore, not so distinct as it might be. The duke is represented as standing on a pet lion, which is playfully nibbling his right foot.

The *interpenetrating* mouldings of the arches of the canopy afford an example of a development which had its rise in Germany.

Twelve shields of arms are displayed on the curtain to his right and left, and over his head is the shield of Saxony surmounted by a helmet and crest.

In *Notes and Queries*, Third Series, No. 130, p. 522, there is a notice of this shield of Saxony. Anciently it was barry of ten or and sable, but in 1180, when the Emperor Frederic Barbarossa stript Henry the Lion of much of his territory and of his Dukedom of Saxony, he gave it and the dignity of Arch-Marshal to Bernhard I., Count of Ascania, a son of Albert the Bear. Then Bernhard asked the emperor for some difference for his shield of arms, and the emperor took from his own head a wreath of rue and flung it across the Saxon bars.

There is a more romantic origin given to this *bend* in Baring Gould's *Germany Past and Present*. Bernhard had been to Palestine, and on his return ran short of money in Venice. There he lodged in the house of a citizen till he received supplies from home. The graceful form of the daughter of the house was ever before him. Her heart grew tender towards the warrior pilgrim, and a cloud was on her heart when the day came to say "good bye." And, with that saddened tenderness that parting lovers only know, she gave to him a souvenir—a string of clover and rushes which he placed on his shield and ever after wore in memory of the fair Venetian girl. The same authority says the bearing on the shield is five black bars on a red field, across these a green floriated scarp. Not five black and five gold bars.

It is difficult to determine what the other shields are without their proper colours.

The first at the top, dexter side, is the coat of the Arch-Marshal—Party per fess, sa. and arg. with two swords in saltire gu. The second is, A lion rampant, probably for Meissen. The third, An eagle displayed, may be for Thuringia Pfalz, sa., an eagle displayed or. The fourth, A lion rampant. The fifth is for Brene, or Engers. In *Atlas Historique*, tome ii., No. 11, the same blazon is given for both these names, D'argent à 3 bouterolles d'azure. The boterol is the chape of a scabbard. The sixth is Bavaria, Paly bendy arg. and az.

Ernst married Elizabeth of Bavaria.

On the sinister side the topmost shield is for Thuringia, az. a lion rampt. barry of eight arg. and gu. crowned or. Second, An eagle displayed. Third, Landsberg, "d'or, au 2 pals d'azur." Fourth, Altenberg, "d'argent a la rose d'azur." Boutell gives this blazon as "arg. a rose gu., seeded and barbed ppr." The remaining two are unknown to me.

The inscription, in fine black letter, is—

Añ dñi 1486 die 26 Augusti ob' Illustrissim' princeps et dns. Dns Ernestus dux Saxonie Sacri Rom. Imperi Archimarscalc' et P'aceps Elector Lantgraph' duringie ac marchie Misne cui' aīa in pace quiescat.

In the year of our Lord 1486, on the 26th of August, died the most illustrious Prince and Lord, Lord Ernest, Duke of Saxony, Arch-Marshal of the Holy Roman Empire and Prince Elector, Landgrave of Thuringia and Marquis of Meissen. May his soul rest in peace.

Albert, Duke of Saxony. Meissen.

1500.

ALBERT the Courageous was brother of Ernst and second son of Frederic the Good. Ernst and Albert are the subjects of that memorable story in Saxon history called the Prinzenraub. Their mother, the Electress Margaret, had a dream on the night of the 6th of July, 1455, in her castle at Altenberg, that two young oaks growing near the castle were torn up by a wild boar. The two oaks she thought were her two boys, then fourteen and twelve.

At that time their gentle father had a bitter enemy in one Kunz von Kaufengen, formerly a leader of his forces and at one time a captain in the castle. Kunz formed a conspiracy to rob the Elector of his children and so compel him to yield to his demands.

A confederate in the castle, one Schwalbe a cook, informed him of the absence of the Elector at Leipsig, and Kunz and his companions rode at once to Altenberg, and on the night after the dream, July 7th, 1455, between eleven and twelve o'clock, a rope ladder was fixed to a window above the steepest part of the rock on which the castle is built, and by this Kunz and his assistant, Mosen, climbed into the castle. They rushed at once for the chamber of the young princes, each seizing one. They then made for the gate, but in their haste they had taken the little Count Barby instead of Albert. The mistake was discovered before getting to the gate, and while Mosen hurried on with Ernst, Kunz rushed back and changed Barby for Albert. The alarm bell was now ringing. The feeble old gatekeeper was no match for the impetuosity of Kunz, who, as he was escaping, heard from a window the mother's voice imploring him to restore her children. But he mounted his horse and with the young prince in his arms rode away, with only one servant. Mosen had gone in one direction, Kunz in another got into the Rubensteiner forest, and lost his way. Morning dawned, the young prince was sadly fatigued, and craved for water. Kunz and his servant dismounted and sought for berries to assuage his thirst. While so engaged, a charcoal burner came past, and seeing a fair-haired boy well dressed, and two travel-stained horses, he stared with surprise. The boy said, "I'm the young prince; they have stolen me." Then George Schmidt, the köhler, rushed upon Kunz, who was stooping to pick the berries, and hit him hard and fast with the stick he used for fire poking. A shout brought his comrades, and Kunz and Schweinitz the servant were bound and carried off to the neighbouring monastery of Grünhain, where the prince was kindly treated. Next day a rejoicing multitude joined the köhler as he restored young Albert to his weeping mother's arms.

Mosen with young Ernst had taken shelter in a rocky cave near the castle of Stein. During the day he overheard travellers talking, and learnt that Kunz was captured and Albert restored. So he sent a messenger to Frederic von Schönberg at Hartenstein and offered to give up the young prince if only he and his companions were allowed to escape. This was agreed to, and Schönberg having received Ernst, took him to his father at Chemnitz.

Kunz was beheaded at Freiberg on the 14th July.

Schmidt, when telling how he captured Kunz and Schweinitz, amused the Electress and her court by saying that he worried them well (wohl getrillt), and was ever after known by the name of the Triller. The Electress wished to reward him, and he modestly asked for a little bit of land and liberty to hunt and to cut wood in the forest. The Triller's estate still exists.

Years afterwards these two princes were, by a treaty of Leipsig, acknowledged as the founders of the two branches of the Saxon Royal Family—the Ernestine and the Albertine branches. His late Royal

Albert, Duke of Saxony, 1500.

MEISSEN.

SIZE 97 by 55 INCHES

Sidonia, Wife of Albert, 1510.

MEISSEN.

SIZE 97 by 48 INCHES

Highness the Prince Consort, Albert, is descended from Ernst.—See Carlyle's Article, "The Prinzenraub," in vol. vii. *Westminster Review*, 1855.

Albert Beherzte, or the Courageous, was one of the most celebrated warriors of his day. He had an enemy in Matthias, King of Bohemia, and on one occasion this fretful king was filled with rage and indignation when told that Albert had spoken disrespectfully of him Albert, on hearing of this, at once posted off and rode into his enemy's presence, and, protesting his innocence, said, "I am not accustomed to fight like a woman, with my tongue, but like a soldier, with my sword." Matthias was generous enough to be pleased with his courage, and escorted him back with honour, and afterwards said that if it were not for him he would carry his flag into the heart of the country. Albert was born on the 27th of July, 1443, and died on the 12th of September, 1500, leaving two sons—George the Bearded and Henry the Pious. Duke George was Luther's enemy; whom Luther did not fear any more than he feared the Prince of Darkness when he flung his ink-bottle at him! Duke George was Albert's eldest son and successor. To Henry he gave Friesland, and when the Frieslanders resisted his government Albert went to war with them, and died before Emden, in 1500, fighting for his son.

On his brass he is in full armour of plate, standing on a bracket, curiously projected on a tesselated pavement.

The arch of the canopy is very flat, and seems to have been panelled with deal boards. The curtain at his back partially hides the stone wall of the building, and is richly diapered with the pomegranate of hope and immortality. Over his head are three helmets, mantled and crested, for Thuringia, Saxony, and Meissen.

On the banner in his right hand is the imperial eagle, with an inescutcheon, on which are two lions passant, the arms of Friesland, of which he was imperial governor.

The shields along his right side are: —First—Thuringia. Second—Thuringia Pfalz, probably. Third—Landsberg. Fourth Lunenburg, or, semeé of hearts, gu. a lion rampant az. And the fifth and lowest—Brena, or Engers.

The first on his left hand is Saxony. Second—A lion rampt. Third An eagle displayed. Fourth—A lion rampant. Fifth—Altenberg, arg. a rose gu. Sixth —Lozengy.

Over his neck and hanging on his breast is the chain and badge of the Order of the Golden Fleece. A lance rest projects from his globular breastplate; the armour is richly ridged, the pauldrons are turned up so as to form a passeguard, and the whole is a very fine example of the defensive armour of the period. The toes of the solerets are now short and rounded, differing from previous examples—compare Lucas de Gorta, 1475. The inscription is in German, and its letters are of a form we have not hitherto met—

NACH · CRISTI · GEPVRT · FVNFZEHENHVNDERT · IAR · AM · SONOBENT · NACH · NATIVITATIS · MARIE · VM · ZWOLFF · ZV · MITTAG · STARB · ZV · EMDEN · IN · FRISLANT · DER · DVRCHLEVCHTIG · HOCHGEBORN · FVRST · VND · HER · HER · ALBRECHT · HERCZOG · ZV · SACHSEN · LANTGRAF · IN · DVRINGEN · VND · MARGRAFF · ZV · MEISSEN · ERBLICHER · IVBERNATOR · IN · FRISLANT · DINST · DES · HEILIGEN · REICHS · DEM · GOT · GENAD · VND · WOL · IM · SEIN · GVT · WERCK · EWIKLICH · BELONEN ·

In the year 1500 after the birth of Christ, on Saturday after the nativity of Mary, at twelve at noon, died at Emden in Friesland, the illustrious prince and lord, Lord Albrecht, Duke of Saxony, Landgrave in Thuringia, and Margrave of Meissen; Hereditary Governor in Friesland in the service of the Holy Empire. To whom may God give grace, and reward his good deeds everlastingly.

In the Albertsberg at Meissen, in a frame on a wall of the lesser banqueting hall, is a small brass on which is a shield with nine quarterings and an inscription recording the fact that Albert died at Emden in 1500.

Sidonia, Duchess of Saxony. Meissen.

1510.

THIS monument commemorates Sidonia, wife of Albert the Courageous, who was daughter of George Podiebrad, King of Bohemia: elected king in 1459. She was born 10th November, 1449, and died 1st February, 1510, in Schloss Tharand. Her sons were George, Henry, and Frederick. Duke George became acquainted with Luther in 1517, and always opposed him and the Reformation which was begun in 1516. Henry was called the Pious, and Frederick became Grand Master of the Teutonic Order.

When you visit Meissen Cathedral you are told that this monument was engraved by Albrecht Durer. Whoever may have been the artist, he was certainly one who put on the surface of this particular brass a refined finish, surpassing all others at Meissen or probably anywhere else. But this was only mechanical excellence: the mental refinement of the true artist declares itself in every line of the beautiful head and graceful figure of the pious woman he has here so successfully pictured.

The head-covering and barbe-cloth are similar to those on the brass of Ameleie; here it would seem as if the ends of the barbe-cloth, after having been tied behind, were brought over the shoulders and let fall like a scarf in front. The face and hands express a tender and subdued solemnity, and accord well with her prayerful occupation. The cloak is without a collar, and is tied at the neck by a simple string.

Two shields at her feet have the following arms. The first has the bearings of her husband, Albert, namely: first quarter, Saxony; second, Thuringia; third, Meissen; fourth, Thuringia Pfalz.

On the larger of the two inescutcheons is the imperial eagle, and on the smaller the arms of Friesland, of which province Albert was Imperial Governour. On the other shield is the double-tailed, crowned lion of Bohemia.

The inscription is in small black letter, and reads—

> Anno dñi mcccccv. am fritag des abent unser frawen liechtmess ist gestorbē die hochgeborne tugentlichi Fürstin fraw Zdena geborn dē behym herzogin zu Sachssen, landgrabin in duringen und margrabin zu Meissen wittwe die gewest am gemachel des hochberumten fürsten hernn Albrechts herzogen zu Sachssen ꝛc Godt welle der Selen genedig unnd barmherzig seyn. Amen.

In the year of our Lord 1510, on Friday the Eve of our Lady's Candlemas, died the highborn virtuous Princess, Lady Zdena, born in Bohemia, Duchess of Saxony, Landgravine in Thuringia and Margravine of Meissen, who was the spouse of the highly-renowned Prince, Lord Albrecht, Duke of Saxony, &c. May God grant their souls grace and mercy. Amen.

The Lady Sidonia died on the 1st of February, that is on the Eve of the Purification of the B. V. M., which is Candlemas Day.

Dr. F. A. Von Langenn published a series of original letters written by this Duchess and by members of her family, with the title *Züge aus dem Familienleben der Herzogin Sidonia*, &c. Dresden: Meinhold and Söhne, 1852. These letters give interesting details of the home life of these princes.—*Archæological Journal*, vol. xi. p. 290.

Amalie, Duchess of Bavaria, 1502.

MEISSEN.

SIZE 97 by 43 INCHES

Frederic, Duke of Saxony, 1517.

MEISSEN.

SIZE 91 by 46 INCHES

Ameleie, Duchess of Bavaria. Meissen.

1502.

THIS commemorates Ameleie, daughter of Frederick the Good, born 1455, died 18th November, 1502. She married Ludewig the Rich, Duke of Bavaria, who died before her, and, therefore, we see her represented as a widow, with a simple cap and barbe-cloth tied behind the head in a great bow, its ends falling behind. The scarf over the shoulders is peculiar. The cloak is a graceful robe, clasped by an octfoil morse. The under garment is fastened up the front at long intervals by large globular ornaments. The rosary is massive. The one shoe we see is neat and square-toed, and the whole figure is very graceful; but the most peculiar part of the composition is the canopy and its side supports. Here we have an example of the *broken twig* tracery—an architectural caprice that had its birth in German fancy. In Baring Gould's *Germany Past and Present* there is a chapter on architecture, where he extols this style as an evidence of the genius of a people that had been trammeled by the rigidity of works formed by compass and square; but, casting these away, went forth into the forests and took an inspiration from nature, "and in the end of the fourteenth century developed a style intensely natural, and one of which Germans should be proud. German genius caught at the branchings and interlacings of tree-boughs as the means of escape from the despotism of the rule and the divider: it determined to eschew conventionality, and have picturesqueness at any price."

The shields are: First, Bavaria and Meissen quarterly—of course, without the colours it is not possible to determine for what family the lion stands;—the other is Saxony.

The inscription is in the same Roman capitals as on the monument to Albert. and reads—

NACH CRISTI · GEPURT · MCCCCII · IAR · AM ACHTEN TAGE · NACH MARTINI
IST · GESTORBEN DIE DURCHLEUCHTE HOCHGEBORNE FURSTIN · FRAW AMELEIE
H · L · VON PEIRN NACHGELASNE WITWE · GEPORN · VON SACHSEN · DER GOT GÑ

In the year 1502 after the birth of Christ, on the eighth day after S. Martin's, died the illustrious high-born princess, Lady Ameleie, relict of Duke Ludewig of Bavaria, born in Saxony. To whom God give grace.

S. Martin's Day is 11th November.

H. L. = Hertzog Ludewig, and "Peirn" = Bavaria.

Frederic, Duke of Saxony. Meissen.

1510.

THIS Frederic was third son of Albert and Sidonia, born 25th October, 1474, died 14th December, 1510. This figure is in full armour, and it will be noticed that the front only of the legs is protected by plate. There is a typical example of this given in Meyrick's *Armour*, vol. ii. pl. liii. p. 200, date 1480. The sollerets are now broad-toed.

The breastplate is slightly globular, and engraved upon it is the cross of the Teutonic order of knighthood, of which this prince was Grand Master, and the cloak is no doubt the white mantle, the dress of the order, with its white-bordered black cross on the left shoulder.

The position of the misericorde is peculiar, and the square end to the handle of his sword has small figures engraved upon it.

The arch of the canopy is a capricious mixture of styles, the Romanesque, Gothic, and broken twig styles jumbled together. The little naked angels amongst the flowers, and the outer borders with their classic vases and formal foliage clearly speak of the advent of the Renaissance.

The general result is pleasing: the whole figure is graphically drawn, but the execution is not so refined as that of the two ladies, Sidonia and Ameleie, his mother and his aunt.

Of the shields, that at his right foot bears—First -Thuringia. Second—Saxony. Third –Thuringia Palatinate. Fourth—Meissen. And over all the Teutonic cross, with the imperial eagle on an inescutcheon. That at his left, the lion of Bohemia, his mother's coat.

The inscription in small black letter is—

Nach · xp̄i · geburtt · M.cccc · un̄ · x · jar · am · xiß · tag · des · monats · decembris · ist · zu · Rochlis · mit · tod · ūschaiden · der · hochwirdig · durchleuchtig · und · horbgeporun · furst · un̄ · herr · herr · Friderich · tewtsches · ordenns' · hohenmaister · choadiutor · der · Ertzpischofflichen · kirchen · zu · maydeburg · hertzog · zu · sachsen · lanttgraff · in · thurringen · un̄ · marggraff · zu · Meisse' · des · selle · got · genedig · un̄ · barmherzig · sey · des · leychnam · by · begraben · ligt ·

Which means—

In the year 1510 after the birth of Christ, on the 14th day of the month of December, met with his death at Rochlis, the highly worthy, dignified, and high-born prince and lord, Lord Frederic, Grand Master of the Teutonic Order, coadjutor with the Archbishop of the church at Magdeburg, Duke of Saxony, Landgrave in Thuringia and Margrave of Meissen, to whose soul God grant grace and mercy, and whose body lies here buried.

NOTE.—By a typographical error the date on the illustration is 1517.

Barbara, Duchess of Saxony, 1534.

MEISSEN.

SIZE 96 by 48 INCHES.

John, Duke of Saxony, 1537

MEISSEN.

SIZE 96 by 48 INCHES

Barbara, Duchess of Saxony. Meissen.

1534.

ON the south side of the west porch of Meissen cathedral is a chapel called George's, because in it are monuments to George (which is a bas-relief) and to his wife,—this Barbara, daughter of King Casimir of Poland.

In Carlyle's article, "The Prinzenraub," in the *Westminster Review*, 1855, vol. vii. p. 102, he calls George's wife "a princess of Bohemia," on her monument she is called a princess of Poland. I don't believe in Carlyle. I am only human, and Carlyle did not know everything. As she died five years before her husband, the barbe-cloth is here no indication of widowhood. The richly-embroidered cloak has a comfortable fur cape and short sleeves, through which the puffed sleeves of the gown present themselves.

The character of the border is truly cinque-cento. Two classic cherubs blow trumpets of fame at the top, and two monsters have their foliated tails combined at the bottom, and their bodies gracefully turned up the sides of the border.

The shields are: first, Saxony; second, Poland, Gu., an eagle displayed argent, crowned or. The inscription is placed beneath her feet --

> Im jar tawsent funffhundert Vierunddreissig am Sontage Esto michi ist vorschiden die durchlauchte hochgeborne erliche togentriche furome festin und frawe fraw Barbara geborne aus kungkichen stam Polen Herzogin zu Sachssen Lantgrafin in Doringen und Margravin zu Meissen Der und allen glewbigen selenn. -Der Almechtig got welle gnedig und barmhertzig sein.

Which means—

In the year one thousand five hundred four and thirty, on Sunday Esto Michi died the illustrious, high-born, honest, virtuous Princess and Lady, Lady Barbara, born of the kingly family of Poland, Duchess of Saxony, Landgravine in Thuringia, and Margravine of Meissen. To whose soul and all believing souls the Almighty God grant grace and mercy.

"Esto mihi" Sunday is Quinquagesima Sunday, when the introit begins with those words.

In the cathedral there is a card on which are the names of these royal persons with the dates of their births and deaths, and of this Princess Barbara it is said she was born 19th November, 1469, died 14th January, 1534. But I do not see how Quinquagesima Sunday could ever have fallen so early as 14th January. It might have been 14th February.

John, Duke of Saxony. Meissen.

1537.

BY this monument is commemorated a son of George and Barbara. I have seen it stated that he was a prince of a good-natured, genial temperament, fonder of the kitchen and the cellar than of state affairs. He died two years before his father.

The artist has made his picture too big for his frame, but he has made a clever picture, and has shown his skill in the foreshortening of the very broad-toed sollerets.

The armour is an interesting example of the change that came over the knightly costume in the sixteenth century. A short skirt of some rich cloth, with embroidered bands, falls gracefully over the taces, or what the Germans call *krebs*, the crab-like arrangement of little plates that protected the thighs. The pauldrons rise into high passe gardes and the coudierès remind one of spiral shells. The gauntlets are flexible and fingerless, and all the armour seems to be slightly cut into ridges.

The two-handed sword has a curved hilt turned like a ram's horn, and on the top of the scabbard are two graceful little figures, and its chape is ornamented with a floral design.

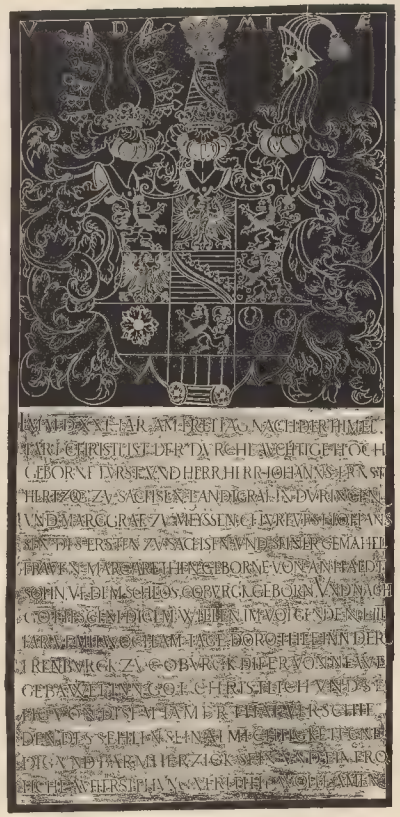
The escutcheons hidden in the foliage of the surrounding border are: On his right hand, at the top, the double-tailed lion is probably for Bohemia. Next below: Altenberg, the rose; Thuringia Palatinate, the eagle displayed; Lunenburgh, Or, semée of hearts gules, a lion rampant azure; and the lowest probably for Bavaria. Behind his head is Saxony, and the lion at the sinister top corner is probably for Meissen. Below that is the eagle displayed, for Poland; next Landesberg; next Brehna or Engers, Arg., three boterols gules; and the lowest probably for Marck, Or, a fesse chequée arg. and gules. On each side of the shield at the bottom, is a cherub. One cherub handling a large globe and the other meditating, while he leans upon a skull. This is the first instance in the book of this symbol of mortality.

The inscription at his feet is—

> Nach Christ Geburt Tausent fünffhundert und Im siebenundreissigsten Jar am Dornstag nah Erhardy vorstarb der Durchlauchtig hochgeborne furst und herr herr Johans hertzog tzu Sachssen Lantgraff In Doringen und Marggraff tzu Meissen. dem got genedig sey

After Christ's birth, in the year 1537, on Thursday after *Erhardy*, died the illustrious high-born prince and lord, Lord John, Duke of Saxony, Landgrave in Thuringia, and Margrave of Meissen. To whom may God grant grace.

Erard was a bishop in Bavaria in the eighth century, and is commemorated on the 8th January, and the Thursday after in 1537 was the 11th, on which day Duke John died.



John Ernest, Duke of Saxony, 1553.

COBURG.

SIZE 23 by 43 INCHES.

Frederic, Duke of Saxony, 1539.

MEISSEN.

SIZE 20 by 46 INCHES.

Frederick, Duke of Saxony. Meissen.

1539.

HERE we have another son of Duke George the Beardy. He was born on the 15th of March, 1504, and died on the 27th of February, 1539, leaving his father childless. The whole character of this art work is similar to his brother's monument, which has just been described. The artist has succeeded in giving much individuality to the faces of both, but he has allowed his taste to become vitiated by his fondness for the decorative combinations of conventional Renaissance foliage and forms. The drawing of the right foot is exceedingly clever.

The inscription is in Roman capitals—

NACH CRISTI UNSERS LIEBEN HERRE GEBURT M.D.XXXIX. JAR MITWOCH NACH INVOCAVIT DA STARB DER. DURCHLAUCHT Ū. HOCHGEBORNER FURST. ŪN. HER. HER FRIDERICH HERCZOG ZU SACHSEN LANDGRAF IN DORINGEN UND MARGRAF ZU MEISSEN. DEM GOT GENEDIG SEI

After Christ our dear Lord's birth the year 1539, on Wednesday after invocavit, there died the illustrious and high-born Prince and Lord, Lord Frederic, Duke of Saxony, Landgrave in Thuringia and Margrave of Meissen. To whom may God be merciful.

"Invocavit." In a modern missal the introit for the first Sunday in Lent begins, "Invocabit me, et ego exaudiam eum." This prince died on the 27th February, 1539, *i.e.*, on Wednesday after "Invocabit."

This is the last of the brasses of the Dukes of Saxony in Meissen. Engravings of these brasses will be found in *Monumenta Landgraviorum Thuringiæ*, by S. Reyherus, which are not at all accurate, and give but a poor idea of the excellent work in the originals.

John Ernst, Duke of Saxony. Coburg.

1553.

THIS brass is in the church of S. Maurice, in Coburg, on the east wall, north of the altar. It tells us of the birth and death of John Ernst, a half-brother of John Frederic the Magnanimous, who gave him the principality of Coburg, where he died in the castle of Ehrenfels, which he had rebuilt.

This is the last of the series of the Saxon Princes in this book, and is interesting as commemorating one of the ancestors of our own Royal Family. The crested helmets are those of Thuringia, Saxony, and Meissen, and are good examples of the curious cresting peculiar to Germany. Students of heraldry will notice the marshalling of the arms on the escutcheon: First, Thuringia. Second, may be for Westphalia, Arg., an eagle displayed gu. crowned or. Third, Meissen, Or, a lion rampant sa. crowned gu. Fourth, Thuringia Palatine. Fifth, Saxony. Sixth, Lunenburg, Or, semée of hearts a lion rampant. Seventh, Altenberg, a rose. Eighth, a lion. Ninth, Brehna. Tenth, unknown, paly.

The translation of the long inscription is:—

In the year 1521, on Friday after the Ascension of Christ, his Serene Highness, John Ernst, Duke of Saxony, Landgrave in Thuringia and Margrave of Meissen, son of John the Steadfast and his consort Margaret of Anhalt, was born at Coburg castle, and in accordance with God's gracious will departed from this vale of tears on Wednesday, S. Dorothea's day, in the year '53, in a Christian and happy state, at the Ehrenburg of Coburg, which he had rebuilt. To whose soul may the Almighty be gracious and merciful, and vouchsafe a joyful resurrection. Amen.

February the 6th is S. Dorothy's Day.

The letters at the top, V. D. M. I. Æ. are the initials of the motto Verbum Domini Manet In Æternum, said to have been chosen according to a fashion among princes, by John Frederic as his own peculiar and personal badge.

The initials were worn upon the sleeve of the prince and upon those of his personal attendants. It is related that on one occasion, when attending a diet as his father's representative, an archbishop said to him, "These letters on your clothes and those of your servants signify, I suppose, 'Verbum Dei manet *im Aermel*.'"—(The word of God abides *in the sleeve*) -meaning the sleeve of the archbishop. "No, no," retorted the prince, with more quickness than reverence, "they mean 'Verbum diaboli manet in archi-episcopis.'"—The word of the devil abides in archbishops!

John de Heringen, 1505.

ERFURT.

SIZE 84 by 47 IN. HIGH

Eberard de Rabenstein, 1505.

BAMBERG.

SIZE 78 BY 30 IN. HIGH

John de Heringen. Erfurt.

1505.

THIS memorial is on the floor outside the chancel gate in the cathedral at Erfurt. The lower part of the figure was engraved in the stone on which the brass is inlaid, but is now worn away. There is another memorial close to this, and on the floor, of which only the head and a chalice are of brass. The rest was engraved on the stone, but is now worn away.

The escutcheons at the four corners are clearly cut, but whose the arms are I know not.

First -A lion counter rampant.

Second -Two sceptres in saltire.

Third—A bend sinister counter compony.

Fourth—Three bags, or pockets, two and one, with a line in pale.

The inscription on a separate band all round the stone is in fine black letter, and reads—

Anno dñi mcccc quīto die xxbiii mensis septēbris decessit Frīnabil.s et Egregius vir dñs Johannes de heringen In decretis licenciatus huius eccle cātor et canonicus cuius aīa requiescat in pace Amē.

In the year of our Lord 1505, on the 28th day of the month of September, died the venerable and illustrious man, Dominus John de Heringen, a licentiate in the decrees and of this church Cantor and Canon. May his soul rest in peace. Amen.

Eberard de Rabenstain. Bamberg.

1505.

IN the long chapel on the south side of Bamberg cathedral, and on the wall to the left of the altar, is this memorial to Eberard de Rabenstain, a canon of the church. Its general aspect is like that of the brass of John de Heringen at Erfurt, and it is probably by the same artist. The engraving is coarse, but the pictorial result is successful. The canopy is a graceful example of the branch tracery: which here expands into flowers of immortality, to which two happy little angels point with satisfaction. His almuce of fur is fastened at the neck by cords, with moveable rings. The chalice is of a very good form. Of the escutcheons at the corners, the first is clearly a rebus on his name, Rabenstain—a raven on a rock—here placed *counter* that it may look in upon the picture, as the ravens on his crest and shield at his feet are charged properly.

The letters of the inscription are of the same bold form as in the brass of Heringen—

Anno 1505 Sexta februarii obiit venbilis dñs Eberardus de Rabenstain Canonicus et Cantor hic sepultus Cuius Anima requiescat in pace. Amen.

In the year 1505, on the sixth of February, died the venerable Dominus Eberard de Rabenstain, Canon and Cantor, here he is buried. May his soul rest in peace. Amen.

Abel Porckett. Bruges.

1509.

ORIGINALLY this memorial was in the Hospice S. Julien (which no longer exists), and it is now placed in the Museum of Antiquities at the Belfry of Bruges. Its dimensions are 32 in. by 21 in., and the inscription says, "Here lies Brother Abel Porckett," and we have his rebus at the angles—four little porkers with the word "porck" over them.

The design is peculiar, and represents the contest between Cain and Abel. Cain is slaying Abel with the jawbone, perhaps the bone of the animal which Abel had offered in sacrifice. The expression of fright and pain in the face of the vanquished, his dishevelled hair and weak and open mouth are cleverly contrasted with the covered head, calm look, and firm determined mouth of the conqueror.

The inscription is in Flemish, and the letters "der" in Broeder are combined in the same way as they are on the brass of Pownder in Ipswich, which is of the date 1525. These two works may have been by the same artist.

Hier ligt Broeder Abel Porckett sinē oūlyde meester ende outlagher dāe zeere godhuuse die oūleet a° xv°ix. den xxiiii^en^ dach i April dit ore ziele.

Here lies Brother Abel Porckett, who was Master and Bursar of this God's house, who died in the year 1509, on the 24th day in April. Pray for his soul.

Bishop Schonberg. Naumberg.

1516.

HIGH up on a pillar in the nave of the cathedral at Naumberg is this graceful figure of death. It commemorates a Bishop Schonberg who died in 1516. The canopy is formed of stump tracery, and behind him his hope of immortality is boldly expressed in fine fully-seeded pomegranates. The inscription above the figure has many contractions, and expanded reads: –

SOLA HOMINES FACIUNT ACTA UT POST FATA SUPERSINT
ANTE DIEM FACIUNT FATI HOMINEM ACTA MORI
INCITOR HINC LAPIDE AD BENEAGENDUM ATQUE OBITUM M
DONA PARAVI OBITUS ANTE OBITUM NE OBEAM.

Deeds alone make men survive after death,
Deeds make a man die before the day of death
Hence I am urged by this stone to spend life well, and before death
I have prepared for myself the gifts of death, that I die not before death.

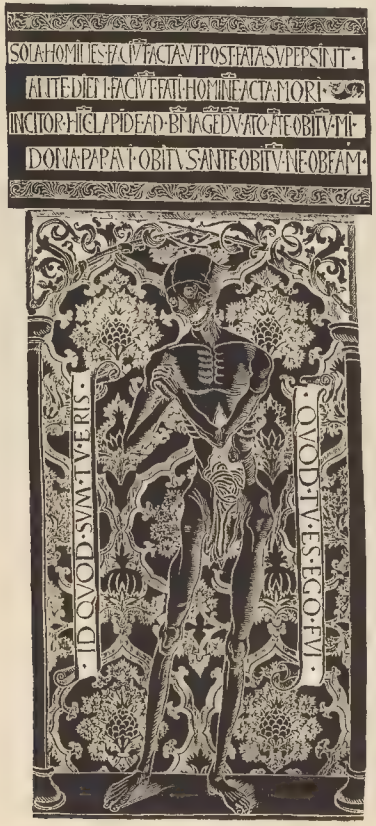
In the first line "acta," means good deeds, and "fata," due time of death; in the second line, "acta," ill deeds. It would seem he erected the "stone" while he was still alive, made his gifts and arranged all things. "Dona" are gifts of decease, usually made after death.

Skeleton figures appeared on brasses in England as early as 1446 at Margate, and 1452 at St. Laurence's, Norwich, but such repulsive emblems were not frequent till after the Reformation.

In this example the skeleton speaks and says—

Id quod sum tu eris:	That which I am thou wilt be;
Quod tu es ego fui.	What thou art I was.

Abel Porchett, 1509
BRUGES
SIZE 22 by 31 INCHES



Bishop Schonberg, 1516.
NAUMBURG.
SIZE 22 by 31 INCHES

Cardinal Cazmiri, 1510.

CRACOW.

SIZE 111 by 82 INCHES

Cardinal Federicus Cazmiri. Cracow.

1510.

CASIMIR IV., King of Poland, and Elizabeth of Austria his consort, were father and mother of this Cardinal, who was their fifth son. He died in 1503, and in 1510 his brother, King Sigismund, erected this monument. In Ciaconii, *Vitæ Pont. et Cardin.* tom. iii. p. 178, it is stated that by the exertions of his mother he was elected Bishop of Cracow in 1488, in the nineteenth year of his age, and afterwards was proclaimed by Pope Alexander VI. Deacon Cardinal of S. Lucia in Septifolio. In 1493 he became Archbishop of Gnesen.

The brass is on the floor of the raised platform in front of the high altar where the kings of Poland used to be crowned. This raised platform is about four feet higher than the floor of the nave, with steps right and left leading from the nave to the altar. Between these steps, on the upright front of the platform, is a design in metal in relievo, representing a bishop kneeling before the blessed Virgin who is seated with the Infant in her arms. Another bishop stands behind the kneeling figure. "The subject probably is the presentation of the cardinal to the Virgin by S. Stanislaus." The inscription over the design is—

Hoc opus Federico Cardinali Cazmiri filio (qui quinque et triginta annis exactis mdiii. Martii xiii. obiit) fratri carissimo Divus Sigismundus rex Poloniæ pientissimus posuit, ab incarnatione Domini mdx.

In the year 1510 after the incarnation of our Lord, S. Sigismund, most pious King of Poland, set up this monument to his most beloved brother Federic the Cardinal, son of Cazimir, who, at the age of thirty-five, died on the 13th day of March, 1503.

The artist who created the monument to Urielis de Gorka (1498) in Posen was evidently the engraver of this finer work. All the lines in this are more delicately cut, but the faces in both are tenderly and forcibly delineated, and no doubt were portraits. The chasuble in each is of the same ample dimensions at the back, and deeply cut at the sides to give freedom to the arms. The face and figure well bear out the traditional character of the bishop, that he was a man of fine stature and of a handsome and dignified appearance, but of no intellectual turn, and given up to animal enjoyments, by which he shortened his life.

This bishop's vestments are the alb, chasuble, amice, and mitre. There is neither stole nor dalmatic. In most of the chasubles we have hitherto seen the pattern of flowers, &c., has been engraved, first on the *flat* and then the deep lines slashed over it to represent the folds of the vestment: it is so here to some extent, but the artist has successfully departed from this rule in the lower part of the front of the chasuble. The apparel of the amice does not meet in front, but its pliable linen folds are graphically drawn. The sacred monogram of Jesus is on the top of the vexillum. I hope no one will read those three letters as if they were the initials of the Latin sentence, "Jesus Hominum Salvator," for they are not. They are three Greek letters,—ι, Iota; η, Eta; σ, Sigma,—the first three in the sacred name ΙΗΣΟΥΣ. I sometimes think they are the first two and the last letter of ΙΗΣΟΥΣ, as there is generally the mark of contraction over them as here, IH̄S. The tabernacles in the top of the pastoral staff have figures standing in them. The escutcheons on both sides at the top bear: Gu. an eagle disp. arg. crowned or, for Poland. These shields are surmounted by the archiepiscopal crozier and cardinal's hat. Of the shields below -The first bears three fleurs-de-lis for the see of Gnesen, of which Federic was archbishop, and is surmounted by the crozier and mitre. The other bears three crowns, for the see of Cracow. The saints in the side niches are S. Adelbert and S. Stanislaus. Their names are at their feet. S. Albert, Baring Gould says, was Archbishop of Prague, and was martyred April 23rd, 997. He bears a crozier. S. Stentlaus was Bishop of Cracow, where he was murdered in 1079. He is the patron saint of Poland. The inscription reads—

Hic Federicus adest cazmiri clara propago	Here is Federic, the illustrious offspring of Cazmir.
Regis et augustae spes erat alta domus	He was a great hope of the king, and of the august house;
Hanque sacer culmen cardo benisset in altum	For the holy cardinal would have reached the lofty summit
Ni tantum raperet mors properata decus	Had not premature death snatched away this great ornament;
Sed dum saeva tamen voluit fortuna nocere	But nevertheless, while cruel fortune wished to harm,
Profuit humanis cessit et astra tenet.	It benefited. He left the world and dwells among the stars.

In the third line there is a play upon the word cardo, a hinge, and cardinalis, the dignitary upon whose authority so many matters of importance hinge.

Mr. Nesbitt gives an account of this brass in the *Archæological Journal*, 1854, vol. xi. p. 174.

Florentine Wielant. Vechte.

1524.

THIS fine example of sixteenth century work is now reposing, most likely in its original position, on the floor of the north chancel in the secluded little church of S. Etienne, Vechte, near Courtrai. It commemorates Florentine Wielant, wife of Sir William Van Huele, chevalier, and of Sir Jacob Vander Vichte, chevalier. She died in April, 1524, after the Passover.

The niche in which she stands is made to appear semicircular by the way the curtain is made to depend from the capitals of the columns, and although she is standing she has a pillow of special softness for the repose of her head. Two angels above her head hold lozenges on which are impaled the arms of her two husbands with her own.

The inscription in Flemish is in two parallel columns, partially damaged, surrounding the whole, and forms a novel frame to a compact and pleasing composition. The lines are finely but not deeply incised, and the light and shade and general pictorial effect are all happily successful.

The words of the inscription are:—

Sepulture van me vrauwe Florentine Wielant vrauwe vā Bavichove Wylent ghezellenede van meer Williem van Vuele ruddere heere vā huele vā leuwerghem berleghe te ende daer naer vā meer Jacop vāder Vichte ooc ruddere heere vāder Vichte va zandtvoorde te de welche ou'lect den eersten vā april xv^c xxiiii naer paesschen.

The tomb of the Lady Florentine Wielant, Lady of Bavichove Wylant, spouse of Sir William van Huele, Knight, Lord of van Huele, van Lewerghem, Berleghen, &c.; and afterwards of Sir Jacob Vander Vichte, also Knight, Lord of Vander Vichte, of Zandtvoorde, &c., who departed the first of April, 1524, after Easter.

Johannes de Honte. Damme.

1531.

AGAINST a wall in the chapel of the Hospital of S. Jaen, in the village of Damme, near Bruges, this monument is placed. It commemorates John de Fonte, a former curé of the church of S. Mary there. The quatrefoil is let into a slab of marble, and the symbols of the Evangelists and the letters of the inscription are not of brass but deeply incised in marble. The priest is in eucharistic vestments with a chalice on his breast, which was probably buried with him. He is standing on a pavement, with a diapered curtain behind, and also under his head a cushion. Two escutcheons of peculiar shape are on either side of him; that to his right is emblazoned with a fountain, most likely in reference to his name; and that to his left with what we should designate a merchant's mark.

The inscription is—

Hic jacet Frater Johañes de Fonte oriundus de lessima in partibus hanonie Condam curatus ecc̄lie beate Marie de Dam qui obiit ano M^o V^o xxxi. die nov̄bris prime.

Here lies brother John de Fonte, sprung from de Lessima in Hainault, formerly curé of the church of the blessed Virgin at Dam, who died in the year 1531, on the first day of November.

Florentine Wielant, 1524.

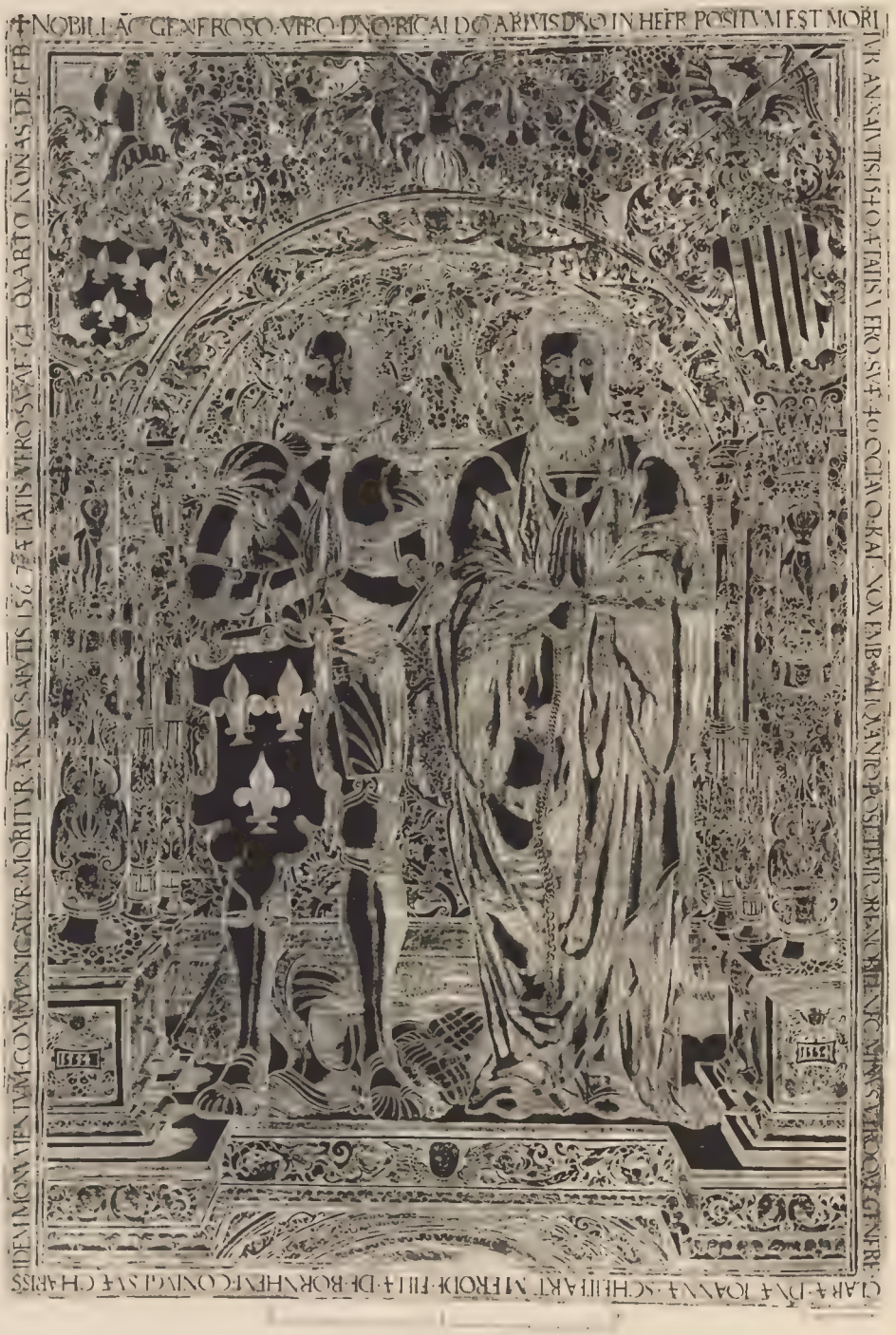
VECHTE.

SIZE 60 BY 85 INCHES

Johan de Honte, 1531.

DAMME.

SIZE 78 BY 41 INCHES



Ricaldus 1540 and Joanna de Rivis. 1567

BRUSSELS.

[illegible] by 62 INCHES

Ricaldus and Joanna de Ribis.

1540. Brussels. 1567.

PORTE de Hal Museum of Antiquities at Brussels now preserves this monument, fixed against a wall. Originally it was in the church of Heers, near S. Trond, from which it was lost, and after many years found and placed in the museum. Here we have the Renaissance in full force. The knight and lady are represented as standing in a wide niche of the revived classic style. If variety produces richness, we have richness here.

The pillars at the sides are crowded with a combination of foliage and figures and faces, most puzzling to look at. Examine one of these columns, and you will see a naked figure—an "Atlas"—in a niche in its base, helping to support the whole column, which rises in shape like a vase, formed by two female figures with human heads, lions' forepaws, and fishy tails. From their shoulders foliage (like wings) ascends and develops into rams' heads or goats' heads, then a circular band of grotesque faces, and above this belt of faces stands a naked and graceful angel, with a vase of flowers on his head, and the whole is surmounted by a mongrel Corinthian capital, with a couple of spiteful looking cats at the top! The curtain behind the effigies is embroidered with the pattern we have so frequently seen, but all the rest of the surface, except that occupied by the figures, is festively decorated with flowers and fruits in lavish luxuriance.

An escutcheon, of peculiar form, hangs from his right arm by a strap, on which are emblazoned the family arms: Argent, three fleurs-de-lis couped at the base sable. The armour is of plate, with ridges on the breastplate and the large taille that covers his left thigh, and also the pauldrons, which curve up into passegardes, are ridged, that on the left shoulder being much larger than that on the right. A sharp-pointed lance-rest protrudes from the right breast. His plumed helmet and gauntlets are at his feet, which are covered by very broad-toed sabbatons.

The lady's head is adorned by a rich network. The hands are tenderly joined in prayer; but there is no rosary nor anything suggestive of Christian faith, except the words "anno salutis" in the inscription.

The engraving is so shallow, and the shading and cross-hatching so minute, that it was difficult to make a good rubbing.

The inscription is—

✠ NOBILI AC · GENEROSO · VIRO · DN̄O RICALDO A · RIVIS DN̄O IN · HEER · POSITUM · EST · MORITUR AN SALUTIS · 1540 ÆTATIS · VERO SUÆ · 40 · OCTAVO · KAL · NOVEMB · ✠ ALIQUANTO · POST · TEMPORE · NOBILI · NEC · MINUS · UTROQUE · GENERE · CLARÆ · DN̄Æ · JOANNÆ · SCHEIFFART · MERODE · FILIÆ · DE · BORNHEM · CONJUGI · SUÆ · CHARISS · IDEM · MONUMENTUM · COMMUNICATUR · MORITUR · ANNO · SALUTIS · 1567 · ÆTATIS · VERO · SUAE · 61 · QUARTO · NONAS · DECEB ·

✠ To the noble and high-born Lord Ricaldus a Rivis, Lord in Heer, this is placed. He dies in the year of salvation 1540, but of his age forty, on the 8th day before the kalends of November

✠ Sometime after a share in the same monument is assigned to the noble lady, who also was well-born on both sides of her family, Joanna Scheiffart of Merode, daughter of the Lord of Bornhem, his dearest wife. She dies in the year of salvation 1567, but of her age sixty-one, on the 4th day before the nones of November.

Her father was Renier, Lord of Bornhem Ophaeren, &c., and her mother, Catherine of Flodorp.

On the bases of the two front columns the date 1554 will be seen, which is probably the date of the completion of the engraver's work; and if so the monument was created by order of the widow after her husband's death in 1540—not completed till 1554—when a space was left for the year of her death, 1567, which was then engraved, but not by the original artist, as may be seen by the forms of the figures.

Henricus Oskens. Cologne.

1535.

IN the museum of the Archbishop at Cologne this brass was found several years ago by the Rev. J. A. Boodle, to whom I am indebted for the rubbing. He could give no information as to the church in which it had originally been. I had visited the museum in 1880 and found no trace of it there. In September, 1883, I made a journey to Nippes, about two miles from Cologne, as I had known for some years of the existence of a brass there. I visited the Alt Kirche and the Neu Kirche, but in neither could I find a brass nor could I get any intelligence of one. In January, 1884, I heard that this Nippes brass was now among the treasures in the South Kensington Museum. My intention to visit the museum has been constantly postponed, but in November, 1884, I wrote to the Secretary of the Science and Art Department, and asked him if the inscription on the brass began *Me fieri fecit Henricus Oskens*, and if the date were 1535, and whether it had ever been at Cologne or at Nippes: and he most courteously replied that the brass in the museum had that inscription and was of that date, that it had been bought from a dealer in Paris in 1866, and that it is now in the museum, numbered 191—1866, and is in the west corridor of the ground floor. So in this roundabout way I have discovered the original local habitation of the brass, a rubbing of which Mr. Boodle had kindly given me, and of which I have now a rubbing made by myself on 11th November, 1884. The architecture of it is classic Renaissance. In the arches of the canopy we have a mixture of the classic and broken-twig styles. Two small figures are prominently placed on brackets: one an angel with wings outspread, holding in his left hand a sceptre, while his right is boldly upraised in the act of blessing. The other is without wings, but has the nimbus of a saint, and seems to be proclaiming words from an open book on which his left hand is resting.

The blessed Virgin is represented as standing on the moon and surrounded by the sun, if I may so designate the aureole of flames and rays that surrounds the figure, in the symbolic form of the ☽☉.

The Holy Child is naked, and is balanced rather than held in the mother's hands, while he holds a tau cross, the cross potent, over his right shoulder. His head, and also that of the Virgin, is surrounded by a nimbus. In the foreground of the picture S. Peter stands, having only one key,—the key of heaven for the admission of the soul of the deceased, who is kneeling,—while behind him stands his patron saint, the Emperor S. Henry, in full armour, holding an orb in his right hand.

The shield suspended over a vase is party per fess, in chief paly: in base, an ox statant, which is probably a rebus on the name Oskens, as Ochsen, the German word for oxen is very like it.

Me fieri fecit henricus oskens Cantor et Canonicus huius Ecclesie dum viveret orate pro eo.
Obiit autem anno domini Milesimo Quingentesimo Tresceno quinto die vero ultimo novembris.

Henry Oskens, Chanter and Canon of this church, had me made while he was living, pray for him. And he died 1535, on the last day of November

Willem, Margrite, and Carel de Clerc. Mechlin.

1597. 1598. 1608.

WHEN I first saw this memorial it was in the Exposition at Brussels in 1880, sent there by the municipal authorities of Mechlin. To obtain permission to copy it I at once took the train to Mechlin and got the required document, and next morning the learned professor, who had charge of the antiquities in the exposition, was graciously pleased to send an attendant to take the brass from the wall and place it on the floor, where I copied it, surrounded by wondering spectators. The inscription is so clearly reproduced that it need not be reprinted here: its meaning is—

Here beneath the altar lies buried the noble Sir, Sir Willem de Clerc, Esquire, Lord of Bovvekercke, of Brock Locxem, and Mayor of Mechlin and Stadtholder of Leenen, in the lands of Mechlin, who died on the 10th of September, 1597. And the lady Margrite Scooff, his wife, who died on the 23rd August, 1598; also the young gentleman, Carel de Clerc, Esquire, their son. Herr Carel de Clerc, Lord of Bovvekercke and of Brock, died the 26th January, 1608. Pray for their souls.

The father and mother are represented as kneeling before a small family altar, on which is a crucifix. Behind them is a curtain of some rich cloth draped with the pomegranate and suspended from three points. The knight is in full armour, with a tabard emblazoned with his arms: his helmet, with its visor up, is placed on the floor at the north-west corner of the altar, and he has with proper reverence also taken off his gloves to say his prayers.

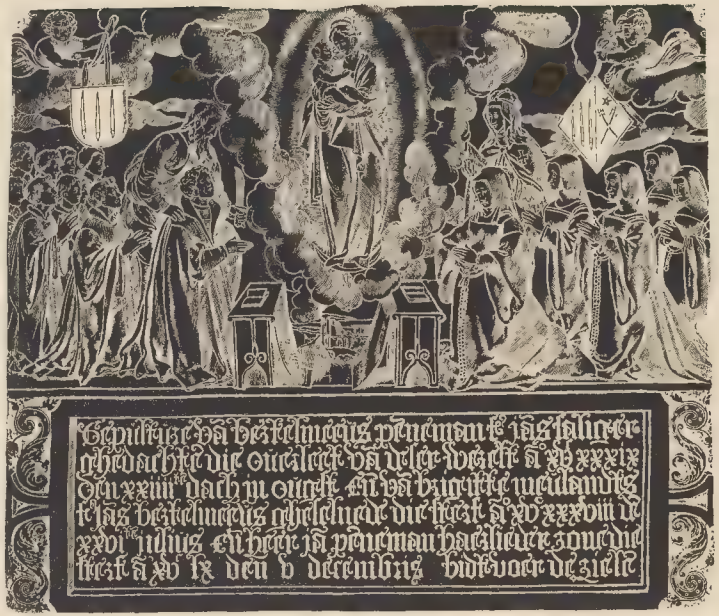
The shields are heraldically coloured, and beneath each is the name of the family who bore it.

Henricus Oskens, 1535

COLOGNE.

Willem, 1597. Margrite, 1598. and Carel de Clerc, 1608.

MECHLIN



Bartholomew Penneman, 1560.

TERMONDE.

SIZE 24 by 28 INCHES.

John Pael, 1560

AIX LA CHAPELLE

SIZE 39 by 27 INCHES.

John Pael. Aix-la-Chapelle.

1560.

N the wall of a chapel on the north side of the cathedral at Aix-la-Chapelle, this little memorial is fixed. It commemorates John Pael, a canon who died in 1560, aged seventy-four. The blessed Virgin, with the Child in her arms, stands in the centre of the little picture on the moon, on to which a serpent, open-mouthed, tries to get. A nimbus encircles her crowned head and an aureole her body. The aureole is of the oval form, coarsely and erroneously called *vesica piscis*—fish's bladder. Far better to call this oval form the ΙΧΘΥΣ, or even in Roman letters ICHTHUS, which would be retaining one of the earliest Christian symbols. The Greek word ΙΧΘΥΣ—a fish contains the initial letters of the words Ἰησοῦς Χριστὸς Θεοῦ Υἱὸς Σωτήρ—that is, "Jesus Christ, Son of God, the Saviour." An early Christian made this declaration of faith by the form of a fish; and so it is only modern and meaningless to call this form the mandorla, or mystic almond, or Divine oval. All the early Christian symbols are Greek—A and Ω, Χ.Ρ., ΙΗΣ, ΙΧΘΥΣ—all Greek.

The blessed Virgin is represented with the Child in her arms. In the very earliest representations of the Virgin she is in the attitude of an *orante* -arms extended in prayer. In A.D. 431 the Council of Ephesus had to determine against the heresy which said that Christ was not human from his birth; and after that date painters began to represent the human Mother with the human Child—the Child who was both human and divine—perfect God and perfect Man. In the earliest representations she was as an *orante*, praying like any other saint. After A.D. 431 she is associated with the Holy Child as a Mother, to declare His human nature. It was only after the days of Charlemagne that the early doctrine of her *dormitio*, as the Latins called it, or Κοίμησις, as the Greeks, was forgotten, and her body presented as crowned, the Queen of Heaven.

The Child here is handling, with childish eagerness, an apple in the Mother's hand—the fallen world, to symbolize His determination to redeem it and make it all His own. On her right stands S. John, patron saint of the John commemorated, and on her left the kneeling figure of the canon, and behind him S. Mary Magdalene, holding a covered cup.

The inscription is in raised black letter, and reads

> Ante hoc diuorum Nicolai confessoris et Lamberti martiris altaris medium sepultus est venerabilis dñs Johannes Pael in Universitate Colon̄ artium mgr. et Universitate Senensi utriusqu̇ juris baccalaureus promotus huiusq' insignis ecclesie canonicus jubileus qui obiit anno a Chr̄o nato millesimo quingentesimo sexagesimo mensis martii die quarto Ætatis vero eius anno lxxiiii. cuius anima candide lector precare ut requiescat in pace. Amen.

Before the middle of the altar of Saints Nicolas the Confessor and Lambert the Martyr, is buried the venerable Dominus John Pael, in the University of Cologne Master of Arts, and in the University of Sena Bachelor of Laws, and of this celebrated church a jubilee canon, who died in the year after the birth of Christ 1560, on the 4th day of the month of March: but of his age seventy-four. Whose soul, O! candid reader, pray that it may rest in peace. Amen.

Canonicus Jubileus means a canon who had been fifty years in Holy Orders.

Bartholomew Penneman. Termonde.
1560.

FIXED to the wall in the church of Notre Dame, Termonde, in a black wooden frame, this memorial will be found. Between the two little prayer desks there is a slight sketch of a city, probably meant for Jerusalem, above which the blessed Virgin is represented as in the clouds, standing on the moon, and surrounded by a double aureole with the Infant Jesus in her arms.

The Bartholomew commemorated kneels at his prayer desk, and behind him stands his patron, S. Bartholomew, with his symbol the flaying-knife in his left hand. Nine sons kneel with their father, and over their heads is a shield upheld by a wingless cherub in the clouds, on which are three pens in pale, a rebus on the name of Penneman. On the other side of the picture his wife Brigitte kneels at her desk, and behind her stands S. Bridget of Sweden, her patron. Four daughters kneel behind their mother, and above their heads is a lozenge upheld by a cherub, and on which are impaled the arms of husband and wife.

The whole composition is a well-grouped picture, and the effects of light and shade artistically pleasing.

The inscription reads—

Sepulture vā bertelmeeus Penēman f' jās luttger ghedachte die Overleet vā deser werelt aº xvᶜ xxxix den xxiiiᵉ dach in Ougst Ēn vā brigitte meulandts f' jās bertelmeeus ghesellnede die sterf aº xvᶜ xxxbiii de xxbiiᵉ julius Ēn heer jā Penēman haerlieder sone die sterf aº xvᶜ lx den b decembris. bidt voer de zielē.

The tomb of Bartholomew Penneman, son of John, in memory of his departure from this world in the year 1539, on the 24th day in August. And of Brigitte Meulandts, John's daughter, Bartholomew's wife, who died in the year 1538, on the 26th of July. And of Mr. John Penneman their son, who died in the year 1560, on the 5th of December. Pray for their souls.

Eobanus Zeigeler. Erfurt.
1560.

IMMEDIATELY inside the chancel gates of Erfurt Cathedral, in the middle of the footway, and very much worn, is this memorial portrait of a man of massive proportions. Luther died in 1534, so he never saw this tomb, but he may have seen the man who looks so like himself. The engraving of the effigy is freely handled: some of the other parts are in semi-relief.

The chasuble is very pliable, and looks like a short surplice not cut away at the arms. The square cap is probably the distinctive head-dress of a doctor of law.

The inscription is in very plain Roman capitals :—

ANNO · DOMINI · 1560 · DIE · 6 · AUGUSTI · OBIIT · EGREGIUS · VIR · DNS · EOBANUS · ZCIGELER · DOCT · JUR · HUIUS · ECCLIE · SCHOLASTICUS · AC · SANT · STEFFANI HABERSIADEN · CANO · ET · NICOLAI · MAGDEBURG · AC · STEFFANI SALZCEN · DECANUS · ET · SIGILLIFER · C · A · R · IN · PA ·:· 15 · E · K · 61.

In the year of our Lord 1560, on the 6th day of August, died the excellent man, Dominus Eobanus Zcigeler, Doctor of Laws, Master of the School of this Church, also Canon of S. Stephen, Habersiaden, and of S. Nicolas, Magdeburg, and S. Stephen, Salzcen, Dean and Keeper of the Seal. May his soul rest in peace.

It is just possible that the initials · E · K · between 15 and 61 may be those of the maker, with the year of the completion of the brass.

Johannes Zeigler, 1560.

ERFURT.

SIZE 9b by 58 INCHES.

John Wydeman, 1561

LÜBECK.

SIZE 23 × 20 INCHES

Bishop John Tydeman. Lubeck.

1561.

THIS monument, of very large dimensions—being 10 ft. 3 in. by 7 ft. 6 in.—wider than any other existing example, is on the floor in the chancel of Lubeck Cathedral, under a matting that I had great difficulty in getting removed, owing to the opposition of the sturdy sacristan. The first year he baffled me, and the next year he would have done the same had not an influential gentleman of the city come into the church to show it to an English friend. To him I appealed: told him I had permission from the Chairman of the Cathedral Committee to copy anything I wished: that I had said I would pay for the removal of the matting; but that this man had kept me waiting for three hours, and would do nothing. My new friend gave him a good scolding, and the result was that workmen were found, the old carpeting removed, and so, after two years, I set to work and rubbed this and the brass to Bishop Cremon, both hidden under this matting.

Bishop John Tydeman is represented as standing in a Doric portico: behind him a plain curtain, with a border of simple ornament, is draped in graceful folds: his mitre, with its pendent infulæ adorned with crosses, he holds in his right hand, and in his left the pastoral staff, the tabernacle at the top of which is of classic form and contains a figure of S. John, his patron saint, with the Agnus Dei on his left arm: a gold chain, with a pendant cross, is round his neck: and, I should think, the artist has succeeded in giving us a portrait.

On the roof of the portico two figures are reclining, holding trophies of peace and victory—the palm and the olive. In the tympanum of the pediment are four little winged heads, and between them a fine engraving of the Father, with the "everlasting arms" outstretched to receive the soul of the deceased.

Along the architrave are triglyphs, and the metopes are alternately ornamented with bucrania and escalloped balls. The devices on the bases of the columns are sufficiently heathen to satisfy any lover of classic ornament. The cross on the escutcheon is most likely his own family bearing, as it appears so frequently on his vestments. About the other I must be silent—it may be the bearing of the chapter. The symbols of the Evangelists are in the usual order at the top, but not so below. They are fine examples.

The inscription reads—

REVERENDUS IN CHRISTO PATER ET DN̄S DN̄S JOHĀNES TYDEMAN FĒLICIS RECORDATIŌNIS HUIUS ECCLESIÆ LUBECĒSTIS ELECTUS ET CŌFIRMATUS EP̄S SUB HOC TUMULO PIE IN DN̄O QUIESCIT OBIIT ĀNO DOM. M.D.LXI. XVII APRILIS.

The reverend father and dominus in Christ, Dominus John Tydeman, of happy memory, elected and confirmed bishop of this church of Lubeck, rests in the Lord beneath this tomb. He died in the year of the Lord 1561, on the 17th of April.

The date of the last of the Roman Catholic Bishops of Lubeck in Gam's *Series Episcoporum* is 1523. This Bishop Tydeman was a Lutheran bishop.

Don Parafan, Duke of Alcala. Seville.

1571.

FOR the rubbing of this—said to be the only brass in Spain—I am indebted to Major Alfred Heales. It is to be regretted that the rubbing does not give the whole of the monument, which is a large quadrangular plate, with an inscription on the outer border in bold Roman capitals, in Spanish, and reads—

AQVI AZE ELEX^MO SENOR DON PARAFAN DE RIBERA DVQVE DE ALCALA MARQVES DE TARIFA CONDE DE LOS MOLARES ADELANTADO MAIOR DEL ANDALVSIA VISOREI DE NAPOLES: FALLESCIO A Z DE ABRIL DE 1571 ANOS.

Here lies the most excellent Senor don Parafan de Ribera, Duke of Alcala, Marquess of Tarifa, Count de los Molares, Adelantado Major of Andalusia, Viceroy of Naples. He died on the 2nd of April, in the year 1571.

The legend beneath the feet is in verse—

HIC IACET IN TVMV_O QVEM VIRTVS VEX T AD ASTRA:
QVEM CANET AD SVMMVM DEBITA FAMA DIEM
TEMPORE DIVERSO DVO REGNA AMPL SS.MA REXIT:
BARCHINOEM IVVENIS PARTHENOPENQVE SENEX
DVM FVIT EOIS FVLSIT QVASI SIDVS EOVM:
DVM FVIT HESPERIIS, HESPERVS ALTER ERAT
FLERE NEFAS ILLVM, QVI FŒLIX VIXIT VBIQVE.
ANTE HOMINES VIVVS, MORTVVS ANTE DEOS

In this tomb lies one whom virtue exalted to the stars;
Whom due fame shall celebrate to the last day.
At different times he ruled two spacious realms—
In youth Barcelona, and Naples in old age.
While he was in Eastern lands like a morning star he shone;
While in Western he was a second evening star.
'Twere wrong to mourn for him who has lived in all places happy—
In life before men, after death before the Gods.

The Adelantado was the governor of a frontier province.

The monument was formerly, with others of the illustrious house of Ribera, in the church of the Cartuja Convent at Seville, and fortunately escaped destruction at the time when Marshal Soult made the convent a barrack. It is now on the pavement of the chapel of the university.

The armour is a fine example of the costly inlaid work of the time: perhaps no finer example can be found in any of the ordinary books on armour, and in Meyrick's grand work there is nothing in this century to surpass it. During the latter part of the sixteenth century, princes and nobles vied with each other in the costliness of their armour, and in the splendour of the inlaid gold and silver devices with which the surface of its various parts could be enriched. The use of firearms was beginning to assert itself, and armour, as a defence, was becoming valueless; but still for splendour and for beauty great men retained it, but it was made of lighter metal, and in several ways was modified. The *passeguards* for the neck disappear from the *epaulières*, or shoulder-pieces, which latter are here simple overlapping plates with two roundels in front, on which are engraved two beautiful heads. A collar passes over the shoulders, which in front expands into broad lappets as an extra defence for the breasts, and on which are engraved two classic figures of Roman warriors armed with spear and shield. The bands into which the breastplate is divided are alternately plain and inlaid. At the top of the central band two little figures are holding a heart, and all the way down this band are to be seen various parts of a knight's armour, all the others are enriched with flowers and gracefully curving devices. The *coudières* are a sufficient guard for both the inside and the outside of the elbows. The *gauntlets* are here fine examples of the armour for hands and wrists; but a special peculiarity of the age are the *cuissarts*, or large coverings for the thighs, which are attached to the cuirass by straps, and are parted in graceful curves up the front. These take the place of the *taces* and *tuilles* of a former age. The whole figure has the general appearance of a gallant of the day not in armour, with his long-breasted doublet coming to a point at the waist, here represented by the cuirass, and his wide puffed or bombasted hosen, here represented by the large *cuissarts*, and his tight-fitting stockings and pointed shoes, here represented by his leg coverings and sabbatons; the whole crowned by that true mark of the age—the starched ruff.

It would seem that at all times costume and armour mutually influenced each other, and it cannot be justly inferred because men of rank in the end of the sixteenth century had their armour cut to resemble ordinary dress that this was a sign of the decay of armour. It was gunpowder that made them cast away armour that proved to be more cumbrous than defensive.

A description of this brass is given by Major Heales in the *Proceedings of the Society of Antiquaries*, 2nd series, vol. vi. p. 169.

Don Parafan, Duke of Alcala, 1571.

SEVILLE.

SIZE 97 by 66 INCHES.

Gothardus ab Hoveln and Wife, 1571.

LÜBECK.

SIZE 98 by 56 INCHES.

Gothardus ab Hoveln and Wife. Lubeck.

1571.

ON the south wall of the nave in the church of S. Mary, Lubeck, framed in a wooden frame and fastened by nails with large round indented heads, this unique monument is placed. It is to the memory of a senator and his wife, who are represented as kneeling on the Mount of Olives. The picture tells its own story with considerable clearness. The footmarks of the just-ascended Saviour are prominent on the hill, and the cloud is receiving him out of their sight, while two strong angels are holding a tablet in a classic frame over the cloud, on which are the Saviour's words

Ad patrem meum et patrem vestrum,
Ad Deum meum et Deum vestrum.

To my Father and your Father,
To my God and your God.

The artist followed the tradition that the Lord ascended from the top of the Mount, but as the Evangelist, S. Luke, says, "He led them out as far as to Bethany," it was in the neighbourhood of that secluded village, on the east of the Mount, that this wondrous conclusion to a wondrous life was enacted.

The force of divine power over physical laws is happily conveyed in the ascending figure, so placid, moving yet unmoved, the clouds His chariot, heaven His own eternal home.

The energy of the angels as they declare that He will come again is cleverly contrasted with the tranquilly-ascending figure, and the heads of the wondering Apostles are all pictorially successful. I should say that the youthful John and the more aged Peter are immediately behind the effigy of the man commemorated, while amongst those behind the woman there is the only Woman in the crowd—the Woman "blessed among women."

There are two escutcheons surmounted by crested helmets, which, of course, are the armorial insignia of husband and wife.

The inscription beneath the man is brief—

DOMINVS GOTHARDVS AB HOVELN SENATOR OBIIT Aº 1571 · 12 DIE DECEMBRIS.

That beneath the lady is in hexameter and pentameter verse—

FILIA NICOLAI BROMSEN QVI CONSVL EQVESQVE
AVRATVS FVERAT MARGARI AB HOVELN ERAS
TV VERÆ PIETATIS AMANS ET HONESTA FVISTI
MVNERA PAVPERIBVS MVLTA BENIGNA DABAS
DONEC AD ÆTERNÆ REVOCERIS GAVDIA VITÆ
MORTVA NVNC RECVBAS JVSTIFICATA FIDE

Daughter of Nicolas Bromsen, who had been consul and golden knight, Margaret of Hoveln, thou wast. A lover of true piety and honourable hast thou been: many gifts to the poor, kind lady, didst thou give: till to the joys of eternal life thou art recalled, in death now thou liest, having been justified by faith.

Francisco de Lapuebla and Wife.

1577. Bruges. 1572.

THIS monument will be found in a chapel on the north of the nave of the church of S. Jacques, Bruges. The inscription tells us who they were, and reads—

SEPVLTVRE D'HONORABLE PERSONE S^R FRANCISCO DE LAPVEBLA F^E DE S^R FERNANDO ESPAGNOL NATIF DE LA VILLE DE SANTANDER QVI TRESPASSA LE XXII^E DE JANVIER XV^CLXXVII. ET DE DAMOISELLE MARIE F^E DE S^R FERRY DE MARVOORDE SA FEM̃E QVI TRESPASSA LE XVI DE FEBR̃. A^O XV^CLXXII.

From this it appears that his wife died five years before him: that he was son of Seigneur Fernando, a native of the city of Santander, in Spain: that his wife, Marie, was daughter of Seigneur Ferry de Marvoorde: that she died on the 16th of February, 1572: and that he died on the 22nd January, 1577.

They are standing on a pavement, and behind them a curtain, embroidered with very large pomegranate flowers, occupies the whole of the background.

There are four escutcheons, two over the heads of the effigies, and two interrupting the inscription at the top and bottom—that at the top seems to be Leon and Castille quartered: that at the bottom is for the city of Santander. Over his head we naturally expect to find the bearings of the "honourable person" himself, and over her head her own and her husband's impaled. His mantled casque is crested with a castle. An angel upholds the lady's lozenge. Those inartistic adjuncts for standing figures—pillows—are behind their heads, and their costumes are such as were fashionable in England in the latter years of our Tudor dynasty. I find in Fairholt's *Costume in England*, p. 208, a figure of Lord Howard of Effingham, taken from the picture representing Queen Elizabeth's progress to Hunsden House, very similar to this costume. This picture has been published by the Society of Antiquaries. The lady and her little daughter, both wear the French hood, and seem to be afflicted with elephantiasis at the shoulders! A puffy disease that attacks feminine humanity in ever recurring cycles, and, while it lasts, distresses them with fashionable violence, as may be seen in this year of grace 1884.

The Crucifixion. Treves.

c. 1500.

IN case xxxii. in the Museum of Roman Antiquities at Treves I found this excellent little engraving. It is only 13⅛ in. long by 10⅛ in. broad, and from the architecture of the canopies over S. John and S. Mary I should say it is a work of the latter end of the fifteenth or early in the sixteenth century. It had no history attached to it.

The Crucifixion. Nivelles.

c. 1600.

SAINT Gertrude, Nivelles, near Waterloo, is a very interesting church, and this monument is on one of the walls. Scenes of the Crucifixion, with the Holy City in the distance, are late. There is a small monument of this kind in Antwerp Cathedral, to Franchoys van Wychuus, dated 1585. I think the date of this one at Nivelles is about 1600. It is a cleverly-drawn picture, and tells its own solemn story in a very forcible way.

Francisco de Lapuebla and Wife, 1577.

BRUGES.

SIZE 78 by 46 INCHES.

Crucifixion, 1500.

TREVES.

SIZE 13 by 10 INCHES

Crucifixion.

NIVELLES.

SIZE 28 by 26 INCHES

John, Duke of Cleves, 1481.

CLEVES.

SIZE 140 BY 101 INCHES.

Elizabeth, Duchess of Cleves, 1483

CLEVES.

THREE ILLUSTRATIONS RUBBED BY ME IN SEPTEMBER, 1884, ARE HERE ADDED.

John I., Duke of Cleves, and Elizabeth.

1481. Cleves. 1483.

ANNE of Cleves is known to us as one of the queens of Henry VIII. This monument commemorates her great-grandparents, John the Warlike, and Elizabeth, sole daughter of John, Duke of Burgundy, Count of Nevers and d'Estampes.

This John of Cleves was born in 1419, and in 1448 succeeded his father Adolph II. In 1450-51 he was in Palestine, and in 1452 was fighting with the Duke of Burgundy against the people of Ghent. He was at war with the Prince of Guelderland in 1466 -69, and in company with the Duke of Burgundy laid siege to Nymwegen in 1473. He ended his career in 1481, and Elizabeth his widow married Henry III., Landgrave of Hesse Marburg, and in 1483 both she and her second husband died.

The monument erected to the memory of the warlike John and his wife is an altar-tomb at the east end of the south aisle of the church of S. Mary, at Cleves, and is evidently the work of William Leomansz, the artist of the monument to the Duchess of Bourbon, at Nymwegen. The tomb is about 4 ft. high, the top of which is composed of a massive slab of dark blue slaty stone, which is inlaid with a quadrangular brass plate engraved with the effigies of the duke and duchess. The slab seems to get support from small brass buttresses arranged at intervals along the upright sides and ends of the tomb, and in the compartments between the buttresses are thin plates of metal on which are engraved achievements of arms, all heraldically coloured. These side plates and their dividing columns are so loose that a cart passing made them rattle, and the brass on the top of the tomb seems to have suffered an upheaval that has disrupted and damaged its surface

Behind the effigies the background is a wall formed of stones with chamfered margins: only the upper part of this wall is seen, the lower being hidden by a richly-diapered curtain. The architecture of the canopy is most peculiar. In front of the wall there are columns, ornamented with spiral bands of foliage, supporting ogee arches over the heads of both the effigies: other columns at the sides support arches that twist and intertwine in a way very difficult to describe.

Over the head of the duchess there are pinnacles that are split as if with a knife, and the halves curved in different directions. Over the head of the duke the pinnacles are not split, but double and diverge from each other in curves. This splitting and doubling and curving of crocketted pinnacles, which are usually perpendicular, is certainly a strange departure from an ordinary architectural design, and I should think would be difficult to construct in stone.

The armour of Duke John, bellicosus, does not present any marked peculiarity, but the swan beneath his feet compels me to tell the story of its relation to the family of Cleves.

I quote from Baring Gould's *Myths of the Middle Ages*. In the year 711 lived Beatrice, only daughter of Dietrich, Duke of Cleves, at her castle of Nymwegen. One bright day she sat at her window, looking down the Rhine, when she saw a swan drawing a boat by a gold chain In this vessel was Helias. He came ashore, won her heart, became Duke of Cleves, and lived happily with her for many years. One thing alone interfered with her happiness: she knew not whence her husband came, and he had strictly forbidden her to ask. But once she broke his command, and asked whence he had come to her. Then he gave his children his sword, his horn, and his ring, bidding them never separate or lose these legacies, and entering the boat which the swan had brought for him, he vanished for ever. One of the towers of Cleves is called after this event the Schwan Thurm -the Swan Tower—and is surmounted by a swan. This is the story of Lohengrin, the swan knight, the deliverer of several ladies in distress whom he married, as Clarissa, Duchess of Bouillon, and thus he became grandfather of Godfrey, King of Jerusalem. Many variations of the myth will be found in Baring Gould's charming book.

The heraldic achievements have the names of illustrious families beneath them.

At the top, or west end.

1. Buyrgondien.
2. Die Greyf van Stampus
3. Marck.

At the feet, or east end.

1. Flanderen.
2. Celler.
3. Die Greyf van Gey.

At the lady's side, or north.

1. Htoch vā Brabāt
2. Franckryck.
3. Die Hartoch vā den Berge.
4. Burgondien.
5. Cleve-Marck.

At the side of the duke, or south.

1. Die Hetzych van Cleve.
2. Behem
3. Htoch vā Brabant
4. Die Gref va Flacon.
5. Bm c

These arms were all coloured with their proper tinctures, which are now much faded, and to record here what they appeared might be misleading. The bearing of Cleves is, Gules, an escarbuncle of eight rays or, with an inescutcheon argent. The mantling of the helmets is cut into most graceful ribbons, and the crests are all most peculiar and thoroughly Continental. There is no inscription on the monument.

Jehan de Likerke and Jhane de le Douve.

1518. Bruges. 1515.

ON the west wall as you enter the baptistry in Bruges Cathedral this monument will be found. It is a very fine example of the engraver's skill in the sixteenth century. The columns that support the insignificant arches of the double canopy are remarkable for the pleasing variety of their designs. The pattern on the rich tapestry that hangs behind the effigies bears some resemblance to that on the curtain of the monument at Cleves, while the diaper on the cushions beneath their heads is different from anything we have yet seen on a brass.

The defensive armour of the early part of the sixteenth century is well represented on this knightly effigy. The pointed solerets have given place to broad-toed *sabbatons*. The skirt of mail is another mark of the age, over which fall the *tuillettes* attached by buckles to the lowest *tace:* the breast-plate or *plastron*, with lance rest on the right side, has a rounded contour rising to a ridge in front, called the *tapul*. The *passegarde* rises high above the left shoulder, and is not so gracefully formed as that on Ricaldus de Rivis, 1540, which we have already seen. These passegardes were characteristic of the armour between the years 1483 and 1547. Fingerless gauntlets are suspended from the cross hilt of his long sword, which is girded by a narrow belt passing diagonally over the taces.

The lady's costume is very simple. A plain gown with wide sleeves over another having tight sleeves and embroidered cuffs, from the waist of which we may suppose the long gold chain depends that supports the ornament seen nearly at her feet. On her head is a simple hood with pendant ornaments along its outer edge. Over the heads of the effigies are their armorial bearings, which are repeated in the quatrefoils. It will be noticed that the rampant lions over the head of the knight are charged counter, that is, reversed, an arrangement which we have seen on several other monuments, as if it did not much matter which way the charges were made to face.

Many of the letters in the inscription are ornamented with very graceful flourishes.

Cy gist noble damoiselle Jhane de le Douve dit de Nevaeghe Jadis feme dus Jeh̃ de Liekerke que trespassa lan m̃ et quinze le xiiii jour Jenuier. Cy gist noble homme Jeh̃ de Likerke f. d [? miss raesse S] de Vlaerdselhove, tc., qui trespassa lan M. v̊ xviii le iiii jo de Feburier.

Here lies the noble lady Jane de le Douve, called de Nevaeghe, formerly wife of Sir John de Liekerke, who departed in the year 1515, on the 14th day of January. Here lies the noble man John de Likerke, son of [? Messire Raesse Seigneur] de Vlaerdselhove, &c., who died in the year 1518, on the 4th day of February.

Jehan de Litherke and Jhane de le Douve.

1518 BRUGES 1515

SIZE 27 BY 14 INCHES

Pieter Claessoen Palinck, 1546, and Josina, his Wife, 1541.

ALKMAAR.

Pieter Claessoen Palinck. Alkmaar.

1546.

FOUND this brass in the great church of S. Lawrence, in its original position on the floor in the south transept. Masons had mixed mortar upon it. It commemorates Pieter Claessoen Palinck and Josina van Foreest, his wife. She, most likely, was a relation of Nanning van Foreest, the historian of the siege of Alkmaar in 1573, when the citizens so nobly defended their town and repulsed the cruel Spaniards.

The figures are in their grave clothes. The man is partially naked, and the winding-sheet has been disposed round his body with graphic picturesqueness, and the lady's has been so artistically arranged that it looks like a robe of classic grace.

The background seems to be a curtain formed of matting—probably a material made from marsh reeds, found in the district.

He holds a broad ribbon, which is gracefully made to surround both effigies, and on it are these words—

WY WAREN ALS GHI NVLIGGEN WY HIER
DENCKT OM STERVEN GHY EN WEET NIET HOE SCHIER
WAT IS OP DESER WERLT BEDREVEN
ALS EENEN ROOCK IS DES MENSCHEN LEVEN

We were as you; now lie we here.
Think you on death; you know not how near.
The experience of the world is this—
The life of man as a vapour is.

The inscription on the surrounding border is—

HIER LEYT BEGR' PIETER CLAESSOE̅ PALINCK GODS RIDDER DIE̅ GHERVST IS DE̅ XXIEN DACH MEERTE ANO MCCCCC EN XLVI EN JOSINA VA̅ FOREEST WILLEMS DOCHTER ZYN HVYSVROVWE DIE GHERVST IS DE̅ XXVIIIEN FEBRVARY ANO MVc ENDE XLI.

Here lies buried Pieter Claessoen Palinck, God's knight, who died on the 21st day of March, in the year 1546; and Josina, van Foreest, William's daughter, his wife, who died on the 28th February, in the year 1541.

The declaration of trust in God beneath their feet is

IN TE DOMINE SPERAVI NON
CONFVNDAR IN ETERNVM.

The canopy above their heads is a semicircular alcove, before which two triumphal branches of palm are crossed, and at the point of intersection a shield is suspended, while an angel on each side also sustains it. On this shield is the armorial bearing of Jerusalem: Argent, a cross potent between four plain crosses or; a blazoning which transgresses the heraldic law, that metal must not be blazoned upon metal.

It is stated in the inscription that he was "God's ridder"—God's knight. There were still in various parts of Europe members of the Ancient Order of the Knights of the Holy Sepulchre of Jerusalem, whose badge was the Jerusalem crosses. In 1558 those established in Flanders elected Philip II. of Spain Grand Master, but this honour he declined at the instance of the Knights of Malta. This Pieter Claessoen Palinck was most probably one of these knights residing in Alkmaar.

The shields at the sides are a S. Catherine wheel with knives around its tire and one of its joints omitted. On the sinister side the bearing is peculiar, namely, a "Veronica"—a handkerchief upheld by two hands, parts of which only are visible, and on it the Saviour's head crowned with thorns.

The shields at the corners are: first, three crosses, two and one; second, a fess dancette; third, a saltire lozengy; fourth, three hearts, two and one.

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